Aus. 25c. NZ 25c. S.A. 25c. Belg. B. Fr. 20.00 Den. Kr. 2.50. Fin. F.M. 1.20. Fr. N.F. 2.60. Ger. D.M. 1.20. Hol. Fl. 1.00. Malaysia 95c. Malta 10c. Nor. Kr. 2.50. Sewed. Kr. 2.00. Spn. 20 Pts.

FOUR-PAGE GUITAR BOOK

MUSICAL EXPRESS

November 30, 1974 US 50c/Canada 35c 10p

Yesmania in N. Yawk

Fab Five storm Big Apple; plus EXCLUSIVE LP review

Interview page 5 Album page 21

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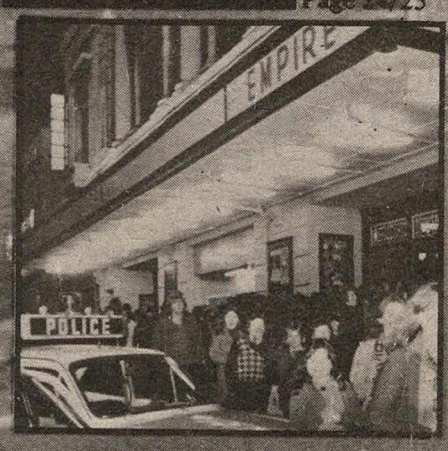
A 74

Touring can make you crazy. Observe correct speed limit

Essexmania in Liverpool

Page 24/25



Facesmania in M. Chester

Page 19

Beatlemania on Broadway

No, wait. . . . This is just too silly—but it's true we tell you!

See Thrills page 16

Headlinemania hits Long Acre, eh kids!

Pic: ROBERT ELLIS

NAZ: 20 GIGS IN MARCH

NAZARETH are to undertake a 20-venue British concert tour in March, and this will be the first time that audiences in this country have seen the band's new style of show presentation. Their itinerary is scheduled to open in Scotland on March 5 — visiting Aberdeen, Glasgow, Edinburgh and Dundee — and a major London concert at the Rainbow Theatre is provisionally set for March 23.

Among other towns to be visited are Liverpool, Preston, Bradford, Birmingham, Norwich, Leeds, Sheffield, Newcastle and Stockton. And promoters John and Tony Smith are at present lining up venues on the South Coast and in the West Country. Full details of the itinerary will be announced after Christmas.

The band have dropped previously-reported plans to play two or three gigs during the Christmas period, partly because of the non-availability of suitable venues, and partly because of the need to press ahead with preparations for their next album. They returned last week from their sell-out coast-to-coast tour of Canada, during which several extra dates were added to their schedule to accommodate heavy ticket demand, and immediately shut themselves away in their Scottish hide-out writing new material. They are aiming at February release for the new album.

After their British tour in March, Nazareth leave for a headlining tour of the United States, and will also be returning to Canada for a few selected gigs. This will be followed by an extensive European tour and a visit to the Far East — incorporating concerts in Australia, New Zealand and Japan.

● For the production of their new album, Nazareth have parted company with Deep Purple's Roger Glover, and the set will instead be produced by lead guitarist Manny Charlton — who was also responsible for the band's newly-released single "Love Hurts".

Skynyrd's own Rainbow show

LYNYRD SKYNYRD, currently making their British debut as guest artists on the Golden Earring tour, are to headline their own concert at London Rainbow Theatre on Thursday, December 12. This is the direct result of the tremendous audience reaction they have been receiving while on tour with Earring. A spokesman for John Smith Entertainments, who are promoting the concert, commented: "Their success has passed everyone's anticipation, and we want to give them the chance of playing their full set before they return to the States."

Skynyrd appeared at the Rainbow last Saturday with Earring, and the tour finishes with dates at Brighton Dome (tonight, Thursday), Bristol Colston Hall (Friday), Southend Kursaal (Saturday) and Bournemouth Winter Gardens (Sunday), They then go to Europe for two concerts in Germany with Queen (December 4-5), followed by dates with Humble Pie in Belgium (6), Holland (8) and France (9), before returning for the Rainbow date.

Tickets for the Rainbow gig are now on sale priced £1.50, £1.25, £1 and 80p. It will be their last date in this country until next summer, when they return for a series of headline appearances in their own right, and they may also take part in a major outdoor event. On returning to America in mid-December, they go to Muscle Shoals to record their third album.

● Skynyrd were forced to cancel their appearance with Earring at Oxford New Theatre last Friday, as lead singer Ronnie Van Zant was suffering from a minor throat infection. Doctors advised him to rest his voice for 24 hours.

BIRMINGHAM BAN SWEET -but BBC relent

BBC RADIO and TV have apparently relented over what appeared to be a ban on the Sweet's recently-released new single "Turn It Down". A spokesman for the group claimed this week that — despite selling over 50,000 copies — the record had been rejected by the BBC radio panel and by BBC-1's "Top Of The Pops", on the grounds that the lyrical content was not considered suitable for family entertainment.

But a Radio 1 spokesman, pressed for an explanation for the alleged ban, told NME: "You can say that we are now playing the record." And over at Television Centre, a spokesman said that the single "would be considered on its merits" for inclusion in "Top Of The Pops".

It is not altogether clear why there should be any controversy over the record. The only phrases in the lyric which could conceivably give offence are "degenerate bum" and "on some kind of trip", plus a mention of God.

Although this issue appears to have been resolved, Sweet have had one of their concerts banned. It was scheduled for Birmingham Town Hall on December 11, but the authorities there have refused to allow Sweet to appear at the venue, although no reason has been given. The band have also cancelled their concert at Southend Kursaal on December 13.

Foxx tour is off

INEZ & CHARLIE FOXX have cancelled their British tour, which was scheduled to begin last week and continue until shortly before Christmas. Promoter Barry Collings commented: "I am not very clear as to why they have pulled out, although there was some talk of pressure of work in the United States. I understand they now propose to come in March."

Beefheart opening gig

CAPTAIN BEEFHEART and the Magic Band are now confirmed to open their previously-reported British tour at Newcastle Mayfair on February 28, John Jackson of the Chrysalis agency announced this week. And as forecast by NME, the outfit are now definitely set for two days at London Rainbow Theatre on March 14 and 15. Further dates are at present being finalised and will be reported shortly. Jackson also announces a revised date for the Rainbow appearance by Chick Corea's Return To Forever — this will now take place on March 1.

Supertramp big dates

SUPERTRAMP are set for five major concerts during the first half of December to promote their A & M album "Crime Of The Century" and single "Dreamer" — they are at Preston Guildhall (this Sunday), Birmingham Town Hall (next Monday), Bournemouth Winter Gardens (9), Bristol Victoria Rooms (12) and London Victoria Palace (15). They will be supported on all dates by new A & M singer Chris De Burgh and the film version of "Tubular Bells".

Don't miss the re-opening of
THE PENTHOUSE CLUB
with TONY DOYLE "THE RAVER"
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Late night Restaurant—
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Mike Leadbitter

MIKE LEADBITTER, who died recently aged 32 after a long illness, was for several years editor of Blues Unlimited — a magazine which has played an important role in the field of traditional blues. He devoted much of his time to painstaking research and blues compilations, earning the gratitude of many British record companies. He was also one of the pioneers in the discovery of Louisiana Cajun music.

STARRY EYED & LAUGHING
Saturday, 30th Nov. Chelsea College
Tuesday, 3rd Dec. Leicester University
Friday, 6th Dec. Rotherham—Lady Mabel College
Saturday, 7th Dec. Bristol University
At last, their album on CBS 80450

U.K. KARATE TEAM PICK WINGS MAN

WINGS DRUMMER Geoff Britton has an unusual gig this Saturday — representing Britain at Karate! He has been picked for the British team which meets Japan in a full international at the Sobell Sports Centre in London (7.30 p.m.). Britton is a member of the Amateur Karate Association and a black belt. It appears from our picture that his boss PAUL McCARTNEY is equally anxious to get in on the act.

EXTRA GIGS BY HOLMAN

EDDIE HOLMAN now begins his British one-nighter tour tomorrow (Friday), one day earlier than originally planned. And several additional gigs have been set up for him by promoters Arthur Howes and Barry Collings. Initial bookings for Holman, who is promoting his current hit single "Hey There Lonely Girl", were listed by NME two weeks ago. His new dates are as follows:

WORKSOP Carousel Club (tomorrow, Friday), HOVE Town Hall (December 5), GILLINGHAM Central Hotel (8), AYLESBURY Hazel's Club and WOLVERHAMPTON Lafayette (9), GLOUCESTER Tracey's (10), IPSWICH Tracey's (11), COVENTRY Mr George's (12), CHELMSFORD Chancellor Hall (15, instead of 18 as originally planned), LONDON Speakeasy (16), DEWSBURY My Place (18), KETTERING Working Men's Club and BIRMINGHAM Barbarella's (20).

NEWS BRIEFS

● **SAILOR** have now completed their December plans, following the cancellation of their projected tour with Mott Hoople. They fly to Europe next week for concert and TV appearances in Holland, Denmark and Sweden. They are set for a return to Europe in the New Year, headlining their own TV show in Brussels on January 15, followed by concerts in Holland and Belgium. They undertake their debut American tour in March.

● **BUDGIE** have added two more dates to their December gig list reported last week — at Edinburgh University (6) and Glasgow University (7). No further live dates are planned for 1974, and they will spend the remainder of December cutting a new album at Rockfield studios. Early in the New Year they set out on a tour of Holland, Belgium and Australia.

● **RUBETTES** undertake a mini-tour of Scotland next month including dates at Edinburgh Odeon (December 10), Dundee Caird Hall (11) and Glasgow Apollo Centre (12).

● **JUDAS PRIEST** leave on December 4 for their first tour outside Britain. They are playing 14 dates in Holland and Belgium, including a Dutch TV appearance. A major London venue is being set for the week after Christmas, and a Scandinavian tour is being lined up for January.

● **ROSS** — the band led by singer-guitarist Alan Ross, who supported Eric Clapton in his recent U.S. tour — returned to America on Sunday for another series of dates, this time with the Doobie Brothers. The tour lasts until December 15.

● **PETE ATKIN,** having recently completed an extensive British tour, plays a solo concert at Croydon Fairfield Hall on December 5. Guest artist is Juliet Lawson.

● **ISOTOPE** are to tour the world in 1975. After British college dates in January, they play their debut U.S. tour in February and March. This will be followed by dates in France, Spain, Portugal, Holland, Belgium, Eastern Europe and Australia. New British gigs are Cheltenham Pavilion (December 20) and London Fulham Greyhound (22).

● **MANFRED MANN's** Earthband left last weekend for America, where they are undertaking their first headlining tour. They are being supported by the Alex Harvey Band and Hudson Ford on some dates. Concerts at Chicago, Atlanta and Cleveland have already sold out. They return to this country on December 23.

● **VICTOR BORGE** continues his current British tour with concerts at Newcastle City Hall (today, Thursday), Wakefield Theatre Club (Friday), Southport Theatre (Saturday), Wilmslow Rex Theatre (Sunday), Leicester De Montfort Hall (Monday), Birmingham Town Hall (Tuesday), Derby Talk Of The Midlands (Wednesday), Peterborough ABC (December 5), Sheffield City Hall (6), Eastbourne King's Country Club (7), Chatham Central Hall (8) and London Royal Festival Hall (9).

● **KEITH CHRISTMAS** is getting together a new band which will make its debut at London Marquee on December 6. First signings confirmed for the line-up are Adrian Shaw (bass) and Pierce Kelly (drums). The band will undertake a short series of gigs in mid-December ending at London Chalk Farm Roundhouse (22). Christmas also plays a solo gig at Liverpool Stadium on December 7.

● **GORDON GILTRAP** has put together a new backing band comprising John Perry (bass), Frank Riccotti (percussion), David Cooke (keyboards) and Rody Skeaping (violin). They will be touring Britain from January 30 to February 28, with Dell Newman guesting on some gigs, and details will be announced shortly.

● **HERB ALPERT** & The Tijuana Brass are featured in a TV special which will be networked throughout Britain on Tuesday, December 17. It was recorded in Birmingham during their recent European tour, their first for five years.

● **BARRY BLUE** is at present getting a new band together, with a view to touring Britain in the New Year. It is expected that he will be on the road from late February and throughout March.

● **BONAROO** — a new band comprising former members of Seals and Crofts, the Doobies and the Edgar Winter Band — complete the line-up of the Warner Brothers package tour which, as previously reported, plays four British dates in January. Already set for the tour are the Doobie Brothers, Little Feat, Montrose, Graham Central Station and Tower Of Power.

● **THE WOMBLES** make their official stage debut when they play a short season next month at Croydon's Ashcroft Theatre (which is part of the Fairfield Halls complex). The group appear there in a special Christmas show for five days starting Tuesday, December 10 (nightly at 7 p.m., with matinees on Friday and Saturday).

XMAS DATE BY SPARKS

SPARKS, whose autumn tour of Britain officially ends tonight (Thursday) are to headline a special Christmas show at Leeds Town Hall on December 20. And this is likely to be their last live appearance in Britisn for almost a year, due to heavy overseas commitments. They are already lined up for two American tours in 1975, covering the February-March and September-October periods, and they also plan to record their third album in the States. Between times they will undertake extensive tours of the Far East and Europe.

News Desk **Edited: Derek Johnson**

Coryell's concerts

LARRY CORYELL is bringing his new band to Britain in February for a six-venue mini-tour. Dates so far confirmed by Phil Banfield of Evolution are Birmingham Barbarella's (February 11), Canterbury Kent University (13), Leicester University (14) and Colchester Essex University (15). He will also play a major concert at London Rainbow Theatre, and one other venue has still to be finalised. During his visit, Coryell will film a sequence for BBC-2's "Old Grey Whistle Test" on February 16.

Coryell — who has played with Gary Burton and Chick Corea, as well as fronting several different outfits of his own — comes to Britain at the tail end of a European tour during which he plays a total of 19 concerts in Germany, Switzerland, Belgium, Holland and Scandinavia.

In addition to Coryell on guitar, the band's line-up includes Michael Lawrence (trumpet and (flugelhorn), Michael Mandell (keyboards), Alphonse Mouzon (drums) and Daniel Trifan (bass). A new album will be issued to tie in with the tour.

JOBSON LEAVING ROXY?

REPORTS to the effect that Eddie Jobson is soon to leave Roxy Music, which have been the subject of speculation for some time, gathered momentum this week. Jobson is at present touring Europe with Roxy, but a source close to the band indicated that he will not be travelling with them on their upcoming tour of America.

Publicist Simon Puxley, also in Europe with Roxy, said on the telephone that this was "likely". But a spokesman in London commented: "This sounds like something that was said in the heat of the moment. Roxy are working well in Europe as a team and, as I understand it, there is no question of anyone leaving."

ARGENT HIT BY THEFT

ARGENT, who opened their quadraphonic concert tour last weekend, have had to re-vamp their act — because their new guitarist John Grimaldi had his special custom-built guitar stolen from his car in Wolverhampton on Sunday. It is a double-necked Hayman, six and 12-string electric, and is a one-of-a-kind prototype valued at £1,000. Information leading to its recovery will be rewarded by the band's management (01-580 0722). Meanwhile, Grimaldi's own solo spot — as well as three other numbers in which the guitar was featured — have had to be replaced by other material.

COMO TOUR –IT'S APRIL

PERRY COMO will undertake a concert tour of Britain in April, it was officially announced this week. And surprisingly, it will be the first-ever tour anywhere in the world during the singer's 40-year career. It will be presented by Harold Davison on MAM, following negotiations with Como's manager Dick Levine, and full details of dates and venues will be announced later. Meanwhile Como's new single "Christmas Dream" — penned by Tim Rice and Andrew Lloyd Webber and featured in the film "The Odessa File" — is released by RCA this weekend.

RECORD NEWS

Harrison single

GEORGE HARRISON has a new single released by Apple on December 6, titled "Ding Dong". Musicians featured include Ringo Starr and Jim Keltner (drums), Klaus Voorman (bass), Tom Scott (sax) and Gary Wright (piano). Harrison himself plays chimes, organ and guitar.

● The **Carpenters'** next single, out this weekend on A & M, is a revival of "Please Mr. Postman" — recorded by the Beatles a decade ago. The song has also been covered by the **Boone Family** — comprising Pat Boone's four daughters, but not Pat himself — on a Mowest single issued simultaneously.

● A soundtrack album from the film "Phantom Of The Paradise" — featuring **Paul Williams** as singer and composer — will be released by A & M early next year. Williams also acts in the movie, playing the role of a record producer. Meanwhile, his studio album "A Little Bit Of Love" is issued in January.

● **Peter Hammill** goes into the Rockfield studios this Sunday to spend a week cutting his fifth solo album. It will be issued by Charisma in the New Year.

● Latest artists to have a "Greatest Hits" album released is **Engelbert Humperdinck,** out on Decca tomorrow (Friday). Issued on the same day and label is the **Tom Jones** album "Somethin' 'Bout You Baby I Like", recorded at Muscle Shoals in Alabama.

● The **Wombles,** whose new single "Wombling Merry Christmas" was issued this week, have a new album out within the next few days — titled "Keep On Wombling". CBS are also marketing a special Christmas package of all three Wombles albums at a budget price.

● A new **Van Morrison** single "Bulbs", taken from his latest album, is released by Warner Brothers on December 6. Out on the same label this weekend are "A Sure Thing" by **Dionne Warwick** and "Star Song" by **Adam Faith.** Upcoming after Christmas on the Warner-Spector label are "A Woman's Story" by Cher and a new **Ronettes** single, as yet untitled.

● The **Glitter Band** go into the studios next week, immediatley after their handful of concerts with Gary Glitter (see Gig Guide), to cut a new single. It is as yet untitled, but will be released by Bell on January 10.

● **Don McLean's** new album "Homeless Brother", issued by United Artists this weekend, includes his song "Legend Of Andrew McCrew" — the true story of a hobo who fell off a train and whose body was subsequently mummified and put on display in a travelling carnival. Earlier this month McLean flew to Dallas with a headstone to mark the grave of McCrew — specially engraved wtih the chorus of McLean's song.

● Yet another version of Irving Berlin's perennial "White Christmas" is issued this week by Bell — by the **Partridge Family** featuring **David Cassidy.**

First picture of THE OX line-up which will go on the road, featuring (left to right) ROBERT A. JOHNSON (guitar), MIKE DEACON (keyboards), JOHN ENTWISTLE (bass and vocals) and GRAHAM DEAKIN (drums).

THE OX EXTEND TOUR

JOHN ENTWISTLE'S group The Ox — who last week announced plans for three debut concerts in December — have now decided to extend their live activities in Britain by way of a 12-venue tour in January. They had previously intended not to play any more dates in this country until early spring. The New Year itinerary will comprise gigs at universities and city halls, and details are expected next week.

The band go to America in February and spend the whole of that month on tour. Then, after returning to Britain in early March, they will play two more dates here — probably at leading London venues. These will be followed by a few dates in Europe.

Dates announced last week for the band — whose debut album "The Ox" is now confirmed for January release — were Newcastle City Hall (December 8), Southport Theatre (13) and Sheffield City Hall (17). They will be augmented on all upcoming dates by a horn player and two girl singers.

GREENSLADE: NEW DATES, TV SCORE

GREENSLADE are to write and perform the music for a two-hour BBC-1 film titled "Gangsters" to be screened in the "Play For Today" series on January 9. The band this week returned from their German tour, and immediately started work on the score.

Between writing and recording commitments. Greenslade have been lined up for concert appearances at Farnborough College of Education (this Saturday), Hemel Hempstead Pavilion (this Sunday), Guilford Surrey University (December 6), Bedford College of Education (7), Worthing Pier Pavilion (11), Dagenham Roundhouse (14), Croydon Greyhound (22), Swindon Technical College (January 10) and Cambridge Corn Exchange (11).

Drifters set for eleven-week tour

THE DRIFTERS, currently high in the NME Chart with their single "Down On The Beach Tonight", are returning to Britain in the spring for another lengthy tour. They will be playing European dates from March 14 to June 1, although the majority of this period will be devoted to Britain. They subsequently undertake tours of Australasia and the Far East. Promoter Henry Sellers, who leaves Britain on Sunday for a world tour to set up the Drifters' overseas dates, also announces the following plans:

● THE TYMES have extended their current British tour and new bookings include Halesowen Tiffany's (today, Thursday), Whitchurch Civic Hall (Friday), Wigan Casino (Saturday), Liverpool Timepiece (next Monday), Colwyn Bay Dixieland Showbar and Rhyl Talardy Hotel (Tuesday), Whitley Bay Sands and Spennymoor Top Hat (December 5), Newport Salop Village (6), Dunstable California (7) and Basildon Tiffany's and London Peckham Mr. Bee's (8).

● THE COASTERS fly into Britain at Christmas, at the tail-end of a European tour. Only three gigs confirmed for them are at Margate Dreamland (December 24), Scunthorpe Baths Hall (26) and Dunstable California (31).

● EDWIN STARR has had several gigs added to his previously-reported British tour opening on December 5. They are at London Plumstead Night Out Club (December 6), Ilford Room At The Top and London Playboy (10), Northwich Memorial Hall and Newport Salop Village (13) and London Tottenham Royal (17). Gigs previously announced for December 9, 12 and 13 are now cancelled.

COUNTRY JOE DATES

COUNTRY JOE McDonald will open his previously-reported New Year tour with two concerts at Belfast Ulster Hall on February 4 and 5, followed by a gig in Dublin the next day. Other venues so far confirmed are Southampton University (February 8), Cardiff University (10), Stirling University (14) and Glasgow Strathclyde University (15). It is likely that several of his shows will be recorded with a view to a live album being released. Meanwhile a budget-price double album, covering the best of McDonald's solo work since his split with the Fish, will be issued to coincide with his February tour.

Isleys in Feb. tour

THE ISLEY BROTHERS are being lined up for a major British concert tour in February. Promoter Arthur Howes had originally hoped to bring the group over last month, but the project fell through. The Isleys have not been very active in the States during the past two or three years, and did not consider themselves ready to undertake such a venture.

But they are now back in full-time action again, and recently played a highly successful concert in New York. A spokesman for Howes said this week: "The Isleys are now ready and keen to come. We are now in the process of setting up a February schedule for them, which we are submitting to their management for approval."

● Also being lined up for February is another British concert tour by Neil Sedaka. This follows the success of his debut tour here at the same time last winter, when he played to full houses throughout the country. On his latest tour, he will be playing towns omitted from his previous schedule. He will also be appearing extensively on TV and radio.

In this scene from "Flame", NODDY HOLDER is roughed up, while the other SLADE members look on.

Slade film: big launch

SLADE are planning a massive TV and promotional campaign for the New Year, to tie in with the world premiere in London of their film "Flame", which will be opening at a yet-to-be-named cinema in January. And the possibility of one or two live concerts to tie in with the movie's release cannot be ruled out. Polydor will release the band's second single from the movie in January, and Granada Publishing are putting out a Panther book of the film (price 50p).

Meanwhile, the soundtrack album from the film — titled "Slade In Flame" — is issued this week. It comprises ten tracks, and for the first time the band have brass accompaniment on several tracks. The film is expected to go on general release throughout Britain soon after its premiere. Disc-jockeys Rosko and Tommy Vance are featured in the picture in supporting roles. Slade are due back in Britain shortly at the end of a European tour.

Freddie King due

FREDDIE KING flies into Britain this weekend at the outset of a European tour, and play just two live dates in this country — at London Chalk Farm Roundhouse (this Sunday) and Birmingham Barbarella's (next Monday).

BE-BOP ON ROAD AGAIN

BILL NELSON has now virtually completed the re-shaping of his new-look Be-Bop Deluxe outfit, and the band begin a series of British gigs this weekend. So far confirmed are London Twickenham Technical College (this Saturday), Barnsley Civic Hall (Sunday), Leeds University (December 4), Kelsterton College of Education (5), Nottingham Trent Polytechnic (6), Manchester UMIST (7) and Southend Queen's Hotel (15).

FASTBACK MUSIC - BY POST

This week's Best-selling songbooks

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Mott the Hoople/16 songs	£2.35	Bass Guitar Tutor with Record	85p
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Led Zeppelin Complete	£2.75	Rock Guitar (Happy Traum)	£1.95
Paul McCartney/Red Rose-Band on Run	£2.50	Lead Guitar Tutor with Record	£2.50
Queen/19 Songs	£1.25	Rock Bass Tutor with Record	£1.95
Songs of David Bowie	£2.75	Bottleneck Gtr. Tutor with Record	£2.00
Deep Purple/Burn	£2.75	Solo Guitar Playing	£1.95
Yessongs/Yes	£2.35	7488 Guitar Chords	£2.50
Jethro/Living in the Past	£2.75	Rhythm Guitar Self Tutor	£1.95
Cream Complete	£2.75	Bolan/Warlock of Love	95p
Wakemen/Journey to Centre	£1.25	Bolan Lyric Book	95p
Elton/Yellow Brick Road	£2.35	T. Rex Songbook	£1.25
Elton/Caribou	£1.95	T. Rex/Zinc Alloy	75p
Beatles Complete (Guitar)	£3.30	T. Rex/Tanx	75p
Lindisfarne/10 Songs	75p	T. Rex/Slider	75p
Lindisfarne/Roll On	95p	Stones Big Hits Vol. 1	75p
S & G Greatest Hits	95p	Stones Big Hits Vol. 2	95p
Paul Simon/Rhymin Simon	95p	Pink Floyd Songbook	40p
Rod Stewart Complete	£1.75	Bowie/Lyrics & Photos	30p
Floyd/Dark Side Moon	£1.50	Free Complete	£3.00
Roxy Music/19 Songs	£1.00	Neil Young Complete Vol. 1	£5.00
Wishbone Ash/15 Songs	£1.00	Dylan/Writings & Drawings	£2.50
Paul Simon/59 Songs	£2.95	Scott Joplin Piano Rags	£1.25
Jethro/Aqualung	75p	Stones Biography	£3.95
Don McLean Songbook	£2.95	Cat/Teaser & Firecat	£1.50
Jim Reeves Complete	£3.95	Kristofferson/22 Songs	£1.80
Who/Tommy	£1.50	New Songs of George, Paul and Ringo	£2.50
Eric Clapton Songbook	£2.50		
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Queen 19 Songs	£1.25	Songs of David Crosby	£2.95
Zinc Alloy/T. Rex	75p	Planet Waves (Bob Dylan)	£1.95
Hendrix/Songs from the film	95p	Santana triple—28 songs	£2.95
Leo Sayer 7 songs	75p	Incompleat Folk Singer (Seeger)	£5.30
Caribou/Elton John	£1.95	Scott Joplin Piano Rags	£1.25
Chicago 7	£2.25	Carpenters/20 Hits	£1.95
Neil Young Complete Vol. 1	£5.50	Ten years of Music/C. King	£3.50
Roll On/Lindisfarne	95p	Living in Material World/Harrison	£2.25
New Songs of Paul McCartney	£2.60	Chicago 1, 2 & 3 each	£1.25
Led Zeppelin Complete	£2.95	Chicago Complete Works	£2.60
Stevie Wonder (18 songs)	£1.75	Osmonds/The Plan	£1.75
Carly Simon Complete	£3.50	The Apple Songbook	£2.60
Sabbath, Bloody Sabbath	£1.50	Songs of Love & Hate (L. Cohen)	£1.75
Free/Completely Free	£3.00	B. B. King Blues Gtr. Method	£2.25
Dark Side of the Moon/Floyd	£1.50	Scott Joplin Collected Works	£5.40
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1. SMOKE ON THE WATER ..... Deep Purple (Import)
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4. ALL I WANT IS YOU ..... Roxy Music (Island)
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20. COUNTING OUT TIME ..... Genesis (Charisma)
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22. PROMISED LAND ..... Johnny Allen (Oval)
23. JUNIORS FARM ..... Wings (Apple)
24. WHO ARE THE BRAIN POLICE ..... The Mothers (Verve)
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Five Years Ago

Week ending November 26, 1969

Last Week	This Week		
1	1	SUGAR SUGAR	Archies (RCA)
3	2	(CALL ME)NUMBER ONE	Tremeloes (CBS)
2	3	OH WELL	Fleetwood Mac (Reprise)
14	4	YESTER-ME, YESTER-YOU, YESTERDAY	Stevie Wonder (Tamla Motown)
$	$	SOMETHING	Beatles (Apple)
4	6	RETURN OF DJANGO	Upsetters (Upsetter)
6	7	WONDERFUL WORLD BEAUTIFUL PEOPLE	Jimmy Cliff (Trojan)
11	8	RUBY DON'T TAKE YOUR LOVE TO TOWN	Kenny Rogers & the First Edition (Reprise)
8	9	SWEET DREAM	Jethro Tull (Chrysalis)
9	10	WHAT DOES IT TAKE	Jr. Walker & the All Stars (Tamla Motown)

Ten Years Ago

Week ending November 27, 1964

1	1	LITTLE RED ROOSTER	Rolling Stones (Decca)
2	2	BABY LOVE	Supremes (Stateside)
3	3	ALL DAY AND ALL OF THE NIGHT	Kinks (Pye)
6	4	I'M GONNA BE STRONG	Gene Pitney (Stateside)
4	5	HE'S IN TOWN	Rockin' Berries (Piccadilly)
4	6	UM, UM, UM, UM, UM, UM	Wayne Fontana and the Mindbenders (Fontana)
13	7	DOWNTOWN	Petula Clark (Pye)
9	8	DON'T BRING ME DOWN	Pretty Things (Fontana)
13	9	THERE'S A HEARTACHE FOLLOWING ME	Jim Reeves (RCA)
11	10	LOSING YOU	Dusty Springfield (Philips)

15 Years Ago

Week ending November 26, 1959

1	1	TRAVELLIN' LIGHT	Cliff Richard (Columbia)
3	2	WHAT DO YOU WANT TO MAKE THOSE EYES AT ME FOR?	Emile Ford (Pye)
2	3	MACK THE KNIFE	Bobby Darin (London)
4	4	RED RIVER ROCK	Johnny and the Hurricanes (London)
5	5	'TIL I KISSED YOU	Everly Brothers (London)
10	5	OH! CAROL	Neil Sedaka (London)
7	7	PUT YOUR HEAD ON MY SHOULDER	Paul Anka (Columbia)
18	8	WHAT DO YOU WANT	Adam Faith (Parlophone)
6	9	SEA OF LOVE	Marty Wilde (Philips)
11	10	BROKEN-HEARTED MELODY	Sarah Vaughan (Mercury)

CHARTS

SINGLES

Tuesday, November 26, 1974

This Week	Last Week		Weeks in Chart	Highest position
1	(1)	GONNA MAKE YOU A STAR — David Essex (CBS)	7	1
2	(4)	YOU'RE THE FIRST, THE LAST, MY EVERYTHING — Barry White (20th Century)	4	2
3	(10)	JUKE BOX JIVE — The Rubettes (Polydor)	2	3
4	(2)	KILLER QUEEN ..... Queen (EMI)	6	2
5	(21)	OH YES! YOU'RE BEAUTIFUL — Gary Glitter (Bell)	2	5
6	(3)	HEY THERE LONELY GIRL — Eddie Holman (ABC)	6	3
7	(5)	PEPPER BOX ..... Peppers (Spark)	4	5
8	(11)	NO HONESTLY .. Lynsey De Paul (Jet)	4	8
9	(17)	TOO GOOD TO BE FORGEOTTEN — Chi-Lites (Brunswick)	3	9
10	(25)	YOU AIN'T SEEN NOTHING YET — Bachman-Turner Overdrive (Mercury)	2	10
11	(8)	MAGIC ..... Pilot (EMI)	3	8
12	(24)	TELL HIM ..... Hello (Bell)	3	12
13	(7)	LET'S PUT IT ALL TOGETHER — Stylistics (Avco)	6	7
14	(14)	THE WILD ONE — Suzi Quatro (Rak)	3	14
15	(6)	EVERYTHING I OWN — Ken Boothe (Trojan)	8	1
16	(30)	LUCY IN THE SKY W TH DIAMONDS ..... Elton John (DJM)	2	16
17	(9)	ALL OF ME LOVES ALL OF YOU — Bay City Rollers (Bell)	8	3
18	(19)	JUNIOR'S FARM — Paul McCartney & Wings (Apple)	3	18
19	(27)	HOW LONG ..... Ace (Anchor)	3	19
20	(23)	WHERE DID ALL THE GOOD TIMES GO ..... Donny Osmond (MGM)	3	20
21	(20)	COSTAFINE TOWN — Splinter (Dark Horse)	4	20
22	(28)	MY BOY ..... Elvis Presley (RCA)	2	22
23	(12)	DOWN ON THE BEACH TONIGHT — Drifters (Bell)	6	6
24	(—)	SHA LA LA ..... Al Green (London)	1	24
25	(13)	DA DOO RON RON — Crystals (Warner)	6	13
26	(15)	LET'S GET TOGETHER AGAIN — Glitter Band (Bell)	6	8
27	(—)	GOODBYE NOTHING TO SAY — Javells/Nosmo King (Pye)	1	27
28	(—)	GET DANCING — Discotex & The Sex-O-Letes (Chelsea)	1	28
29	(—)	UNDER MY THUMB — Wayne Gibson (Pye)	1	29
30	(—)	ZING WENT THE STRINGS OF MY HEART ..... Tramps (Buddah)	1	30

ALBUMS

Tuesday, November 26, 1974

This Week	Last Week		Weeks in Chart	Highest Position
1	(5)	ELTON JOHN'S GREATEST HITS (DJM)	3	1
2	(2)	ROLLIN' ..... Bay City Rollers (Bell)	8	1
3	(8)	CAN'T GET ENOUGH — Barry White (20th Century)	5	3
4	(4)	ELVIS PRESLEY'S 40 GREATEST HITS (Arcade)	3	4
5	(1)	DAVID ESSEX ..... (CBS)	8	1
6	(14)	SHEER HEART ATTACK — Queen (EMI)	3	6
7	(6)	TUBULAR BELLS — Mike Oldfield (Virgin)	66	1
8	(7)	DAVID LIVE ..... David Bowie (RCA)	4	7
9	(3)	SMILER ..... Rod Stewart (Mercury)	8	1
10	(23)	STORMBRINGER — Deep Purple (Purple)	3	10
11	(12)	PROPAGANDA ..... Sparks (Island)	3	11
12	(10)	BAND ON THE RUN — Wings (Parlophone)	50	1
13	(13)	THIS IS THE MOODY BLUES (Threshold)	2	13
14	(15)	THE SINGLES 1969-1973 — Carpenters (A&M)	46	1
15	(16)	COUNTRY LIFE — Roxy Music (Island)	2	15
16	(21)	STARDUST ..... Soundtrack (Ronco)	5	16
17	(17)	DARK SIDE OF THE MOON — Pink Floyd (Harvest)	87	1
18	(11)	IT'S ONLY ROCK 'N' ROLL — Rolling Stones (Rolling Stones Records)	6	4
19	(9)	JUST A BOY ..... Leo Sayer (Chrysalis)	7	3
20	(24)	MOTOWN CHARTBUSTERS VOL. 9 (Tamla Motown)	6	17
21	(25)	MUSIC EXPLOSION ..... (K-Tel)	2	21
22	(19)	WALLS AND BRIDGES — John Lennon (Apple)	8	5
23	(27)	MUD ROCK ..... (Rak)	9	11
24	(18)	SERENADE ..... Neil Diamond (CBS)	2	18
25	(22)	BACK HOME AGAIN — John Denver (RCA)	13	1
26	(—)	30 SMASH HITS OF THE WAR YEARS — Concert Band & Chorus of the R.A.F. (Crest)	1	26
27	(28)	WAR CHILD — Jethro Tull (Chrysalis)	4	21
28	(—)	I'M LEAVIN' IT ALL UP TO YOU — Donny & Marie Osmond (MGM)	3	22
29	(—)	40 ALL TIME HONKY TONK HITS — Warren Carr (Robin)	1	29
30	(20)	A STRANGER IN MY OWN BACK YARD ..... Gilbert O'Sullivan (MAM)	7	12

U.S. SINGLES

Tuesday, November 26, 1974

This Week	Last Week		
1	(3)	I CAN HELP	Billy Swan
2	(2)	MY MELODY OF LOVE	Bobby Vinton
3	(6)	WHEN WILL I SEE YOU AGAIN	Three Degrees
4	(4)	LONGFELLOW SERENADE	Neil Diamond
5	(8)	KUNG FU FIGHTING	Carl Douglas
6	(12)	ANGIE BABY	Helen Reddy
7	(11)	DO IT	B. T. Express
8	(1)	YOU AIN'T SEEN NOTHING YET	Bachman-Tuner
9	(17)	CAT'S IN THE CRADLE	Harry Chapin
10	(13)	WISHING YOU WERE HERE	Chicago
11	(14)	SHA-LA-LA	Al Green
12	(23)	YOU'RE THE FIRST, THE LAST, MY EVERY-THING	Barry White
13	(5)	BACK HOME AGAIN	John Denver
14	(26)	YOU GOT THE LOVE	Rufus
15	(25)	JUNIOR'S FARM	Paul McCartney & Wings
16	(9)	EVERLASTING LOVE	Carl Carlton
17	(18)	AFTER THE GOLD RUSH	Prelude
18	(19)	I'VE GOT THE MUSIC IN ME	Kiki Dee Band
19	(22)	I FEEL A SONG	Gladys Knight & Pips
20	(—)	ONLY YOU	Ringo Starr
21	(2)	AIN'T TOO PROUD TO BEG	Rolling Stones
22	(7)	WHAT EVER GETS YOU THRU THE NIGHT	John Lennon
23	(—)	BOOGIE ON REGGAE WOMAN	Stevie Wonder
24	(—)	ONE MAN WOMAN, ONE WOMAN MAN	Paul Anka
25	(—)	FAIRYTALE	Pointer Sisters
26	(10)	LIFE IS A ROCK	Reunion
27	(—)	LAUGHTER IN THE RAIN	Neil Sedaka
28	(29)	ROCKIN' SOUL	Hues Corporation
29	(20)	SO YOU ARE A STAR	Hudson Brothers
30	(—)	WHATEVER YOU GOT, I WANT	Jackson Five

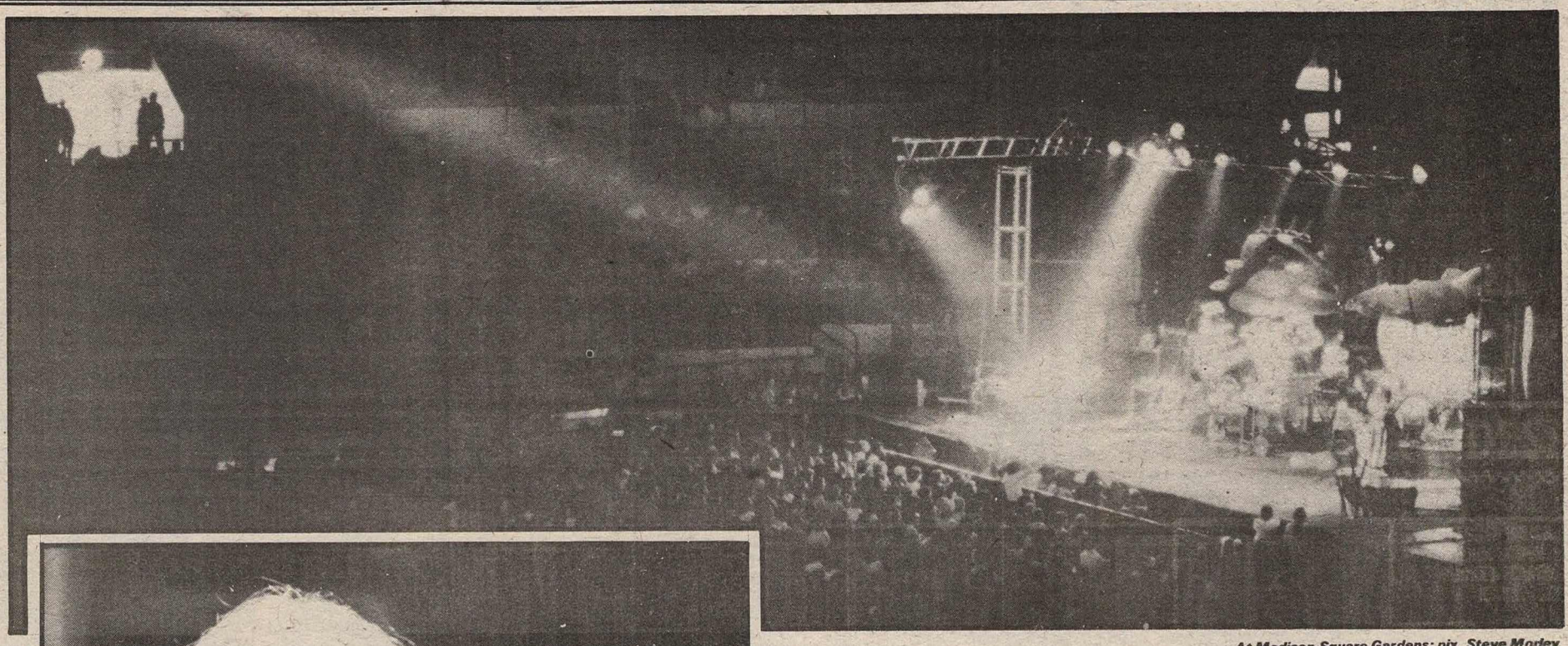
Courtesy "CASH BOX"

U.S. ALBUMS

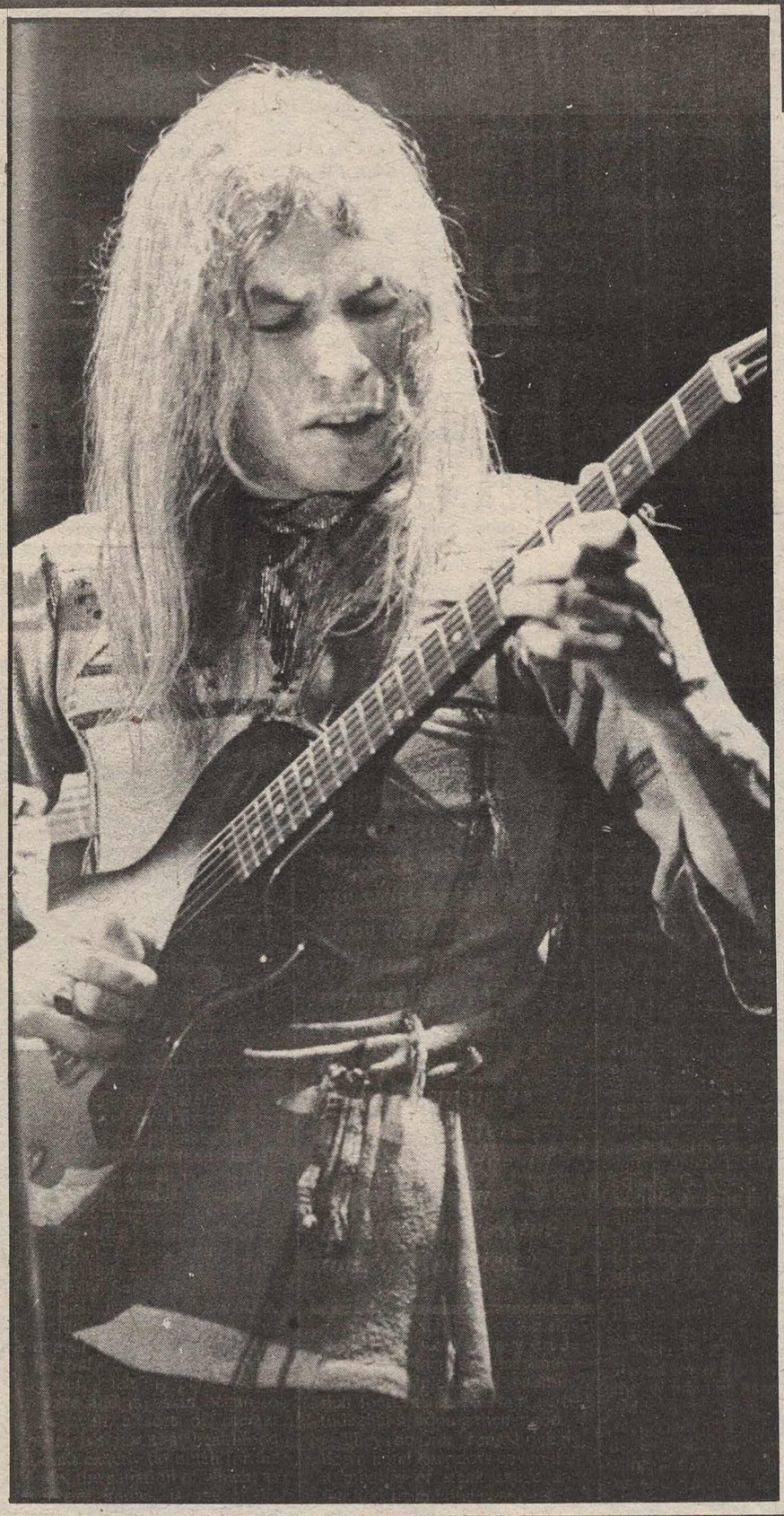
Tuesday, November 26, 1974

This Week	Last Week		
1	(2)	IT'S ONLY ROCK 'N' ROLL	Rolling Stones
2	(3)	CHEECH AND CHONG'S WEDDING ALBUM	Cheech & Chong
3	(1)	WALLS AND BRIDGES	John Lennon
4	(8)	SERENADE	Neil Diamond
5	(6)	PHOTOGRAPHS AND MEMORIES	Jim Croce
6	(7)	WAR CHILD	Jethro Tull
7	(4)	NOT FRAGILE	Bachman Turner
8	(17)	ELTON JOHN'S GREATEST HITS	Elton John
9	(5)	WRAP AROUND JOY	Carole King
10	(13)	ODDS AND SODS	Who
11	(11)	WHEN THE EAGLE FLIES	Traffic
12	(14)	MOTHER LODE	Loggins & Messina
13	(12)	BACK HOME AGAIN	John Denver
14	(10)	HOLIDAY	America
15	(17)	LATE FOR THE SKY	Jackson Browne
16	(18)	SMILER	Rod Stewart
17	(19)	BORBOLETTA	Santana
18	(21)	ELDORADO	Electric Light Orchestra
19	(9)	IF YOU LOVE ME LET ME KNOW	Olivia Newton-John
20	(15)	SO FAR	Crosby, Stills Nash & Young
21	(22)	ANKA	Paul Anka
22	(24)	DAVID LIVE	David Bowie
23	(20)	ALICE COOPER GREATEST HITS	Alice Cooper
24	(25)	CAN'T GET ENOUGH	Barry White
25	(26)	CARIBOU	Elton John
26	(—)	FREE AND EASY	Helen Reddy
27	(23)	SALLY CAN'T DANCE	Lou Reed
28	(30)	BAD COMPANY	Bad Company
29	(—)	VERITIES AND BALDERDASH	Harry Chapin
30	(28)	STOP AND SMELL THE ROSES	Mac Davis

Courtesy "CASH BOX"



At Madison Square Gardens: pix, Steve Morley



Out of the Moraz and into the Miso soup

Relax. Patrick Moraz is doing fine. But there's some guy called Wakeman who's a trifle unpopular with these boys

THE WAITRESS'S name is Giselle, though you can think of her as Shelley Winters. She's fat, fair and 40 (well, 45), Very Feminine and only moderately floozy.

She hovers anxiously.

"It's all vegetarian food, every bit", she confides, to no-one in particular, though she's doing a surreptitious bit of checking out from under the mascara. Me, I'd say she's a meat-eater but she seems keen all the same that these boys should enjoy their nuts and stuff.

"Having a party later?"

Well, no, lady, this is a Yes tour. We're just planning on going quietly to bed. She looks at the table — which is groaning under the assembled weight of Stuffed Summer Squash, Japanese *Miso* Soup, chopped fresh fruit 'n' nuts, *quiche* a la Holiday Inn — and sighs a little regretfully. She splits in disgust.

Which is not to say that healthfood isn't culinarily exciting or good for you. In fact, after only a few mouthfuls of the stuff I felt my pulses begin to race and my skin began to glow with a sort of radiant sheen. It's just that healthfood doesn't exactly do much for the libido, the satiation of which, as everyone knows, is one of the chief benefits of accompanying a Major English Group on a Stateside Tour.

Personally, I was a little sorry to see Shelley Winters depart but there's no doubt the members of Yes were utterly indifferent to her presence.

Who needs ageing nookie when there's a flagon of fresh-squeezed apple juice still unquaffed?

Yes, sir, it's a clean band. But need that come between us? The spectacle of rock groups making toadstools out of themselves while enjoying the usual US tour debauch is common enough. But Yes means No Excess — and this feature's initial zeroing in on the healthfood angle was not prompted by any desire on my part to expose the group to ridicule.

Rather, it was a need to acknowledge that, in their case, this clean living works. They exude a quiet confidence in their music. They munch their vitamin-rich food in the pleasant certitude that it's doing them good.

'After a few mouthfuls of the stuff I felt my pulse begin to race, and my skin began to glow with a sort of radiant sheen,' reports TONY TYLER with desperate enthusiasm as he joins the austere YES entourage on another clean, healthy, successful tour of America.

They do *not* run shrieking down hotel corridors covered in a mixture of steak sauce and feathers from hotel cushions.

Why, a couple of U.S.. tours ago Jon Anderson and Chris Squire cruised round to the New York Hotel of Another Well-known Sympho-rock Band and entered to find the suite absolutely stiff with loathsome unclad flesh in any variety of absurd postures, all contorted with ogreish passion and the effects of several hundred dollars' worth of expensive drugs. And Anderson and Squire had come over to talk about music!

But you don't want to hear about these things. The question On Everyone's Lips is, : can Patrick Moraz crack the coconut? Does a Keyboard Wizard from Geneva compensate for a Keyboard Wizard from Gerrards Cross?

And another is: what the hell happened to Vangelis Papahanassiou? Whither the Roaming Greek?

More on these burning issues later, friends of Yes. In the meantime let's move in on the situation. Yes are currently into their second week of a US tour which is widely believed to precede a British tour of similar duration. But Brian Lane, Yes' manager, who is tall, wry and slightly bearded, hints that UK dates may not come together for a while and, when they do, are likely to be few in number.

It's this damn recession, you see, which is taking the cutting edge off profits that touring groups can make in the US and elsewhere. US tax laws are stiffer than they were. There are anxious eyes on the kitty.

Seems to me there's little to worry about just yet. Madison Square Gardens was sold out and the stadium at Buffalo N.Y. almost so, which is not bad for a dump like Buffalo. "I get cold feet sometimes worrying about whether the grosses are going to be there", says Lane, who hasn't had to sweat too much yet on this particular outing.

Nevertheless, it's a Moot Period for the group, what with the Wakeman/Papathanassiou-/Moraz situation — and, in fact, the reason for my presence is because Lane senses that it's time Yes were seen to be together and functioning once more. And after all, many Yesfans follow Rick Wakeman's career. (Brian Lane also manages Wakeman, by the way.).

Does the situation really need a recap? Wakeman split last summer, after much speculation brought about by his successful solo concerts. Silence for a while. Then the Magic Name Vangelis Papathanassiou is mentioned. More silence. Then it's announced that Patrick Moraz, ex-Refugee keyboardist, is to join the group as a full member. More silence. And now this US tour, which, of course is designed to coincide with the release of a New Album: "Relayer". And this review/interview is the first publicity the group have actively sought since those troubled times.

■ *Continued over page*

YES

■ *From over page*

A NATURAL PLACE for us to truck on over to would be Madison Square Garden, the evening of last Wednesday. Except that Your Reporter, jet-lagged out of his brain-and swaying with fatigue, was in no condition to view or even hear the band and anyway, he was stashed behind the stage beyond the range of even the monitor system.

I can report on the crowd, though, who were extremely-numerous (pushing 20,000, I'd say), clad in denim and velvet and very clean. My review: Thunderous Shouts of Applause and otherwise zilch, so for a closer view of the new Yes, a fast change to the following night's gig, at Buffalo, upstate New York.

Now this town *is* a dump, no getting away from it. Flat, boring and decidely crummy. Nonetheless, it's fairly large and can muster at least 15,000 Yes-fans at any given moment so accordingly the group are playing the local stadium.

The concert was — dare I say it? — pretty immaculate and well up to the standards the group have set for themselves. And if the audience applauded the appearance of dry ice . . . well, we can be charitable in this instance — expecially as it was just one of a staggering display of Special Effects.

One assumes it's the "Topographic Oceans" stage set-up they're using, though I didn't see their last Rainbow concerts and can't be sure. Would that be the one with the Two Gigantic Sea-monsters Locked In Battle? One shaped like a crab and the other like a clamshell? Well, it was the same at Buffalo, N.Y.

These monsters move about, wave their arms, flash alarmingly and contain, within their foetid embrace, two plinths on which are arranged Alan White plus drums and Patrick Moraz plus keyboards. The other three musicians — Steve Howe, Jon Anderson and Chris Squire — occupy their normal left/centre/right positions, each with a portion of carpet to pace.

The best thing is, *they all enter via a huge sea-shell* (just like Botticelli's The Birth of Venus, only uglier).

The gig itself was surprisingly good (at least, to a person who has often had reservations about Symphonic Rock and its offshoots). The usual Long Pauses For Individual Soloing have been greatly cut back, and though the music was extraordinarily complicated, these convolutions seem to work much better with Moraz in the group. He's very much a textural player, and nowhere near as flamboyant as Wakeman. ("Also, Patrick stays in tune", grunted another member of the band, a little later).

He seemed, in fact, to be more at ease than Steve Howe, who played extremely fast but (I thought) a little jaggedly and nervously. I got the impression he was somewhat hemmed in by his array of guitars, pedal steels, sitar-guitars on stands and so on. He ducked and twitched throughout the concert and seemed uncomfortable, though of course, he never missed a single cue.

But none of them did, so far as I can tell — though even if they had I'm sure no-one would know. If they got paid by the note they'd be richer than Rockefeller, that's for sure.

My reservations about unnecessary complication are still there, even after I've seen their arrangements delivered faultlessly, but it's all very carefully worked-out. Yet the best moment of the concert was a piece called "Soon", slow and melodic, from the New Album (it's actually a coda to another section called "The Gates of Delirium", but we'll let that pass).

Material ranged from New Stuff, a tip of the hat towards Older Stuff (a medley from "Yessongs", thunderously received by the enormous crowd) and, of course, Side Four of "Topographic Oceans" itself. ("We're still proud of that album," Alan White later pronounced, and indeed the entire group were heard to wade in on its defence with a kind of cool anger that it should have been criticised in the first place.)

It was an excellent concert, and reminded me of nothing so much as early Crimson, though with a better stage presentation. BUT ENOUGH of this review stuff. By a magical process available only to writers, we now move swiftly through time to Jon Anderson's hotel room, about four hours later. Seated there are the entire group, plus producer/mixerman Eddie Offord, plus Brian Lane.

Tell me about the Wakeman split.

"Are people still interested in that?" grunts Alan White, and a whole battle ensues. It's obvious they don't want to talk about it.

But didn't he quit because of "Topographic Oceans"?

"The thing is, every time Rick had ideas that he went straight to the Press," says someone rather bitterly. Anderson adds: "It was his prerogative to state what he *wanted* to state. But you say he didn't enjoy the Rainbow concerts? Well, we can tell you he got *very* upset and emotional about it."

There are nods and grunts of assent. This feller Wakeman is not too popular, I'd say, though they don't knock his subsequent musical efforts.

Somebody else says that Wakeman made a noise to promote his own career.

"Basically, Rick was a bit lazy on the album itself," murmurs Eddie Offord, who I would guess is the only member of the group with anything like a self-deprecatory sense of humour. "And when he came to play it onstage he found he wasn't getting off on any of it."

"Do we have to talk bout this?" asks Chris Squire.

Tell me about Vangelis the Greek, then.

"After he read the NME article he didn't want to know," says Squire.

No, the real story.

The real story is that Vangelis the Greek lives in Paris and makes high-quality free music. For a while the group persuaded themselves that a fusion could be brought about, but somehow interest got lost and the idea was allowed to die.

"Playing on his own he's quite extraordinary," admits Anderson. "But when, well, when we got together it just didn't seem to work for some reason." Perhaps Vangelis could tell us why, but he ain't there, and anyway the answer seems obvious to me, though they don't appear to see it.

(A titbit I later picked up was that Vangelis the Greek is actually something of a raver, and certain members of this most decidedly non-raving band felt a little dubious about his lifestyle. Back to distinguished limbo for Papathanassiou.)

But this Keyboard Search was difficult, no?

"We were looking for something, but we didn't know what," says Anderson.

"We were actually fully prepared to make the album as a four-piece," says Squire.

But Fate intervened and Patrick Moraz (who doesn't seem to mind being called Morose, or even Morass, and who's actually rather pleasant) entered stage left with a blare of ARP synthesizers

"I just came along to see them rehearse," says Moraz, after a certain silence. ("He just happened to know when and where to come," chuckles someone else). "And I was in Switzerland doing a film-score. I came back one weekend and Brian phoned me up."

They got together and Patrick sat and watched Yes play the material from the new LP for over an hour without contributing a note. Yet that same evening he was in the band, and they'd already changed some of the arrangements to suit his more textural style of musicianship.

But of course, there was this matter of health food. Was he vegetarian beforehand? "Well, not actually. But I feel much better for it already."

(He's a wise cookie. One report I heard said that, when asked if he was a vegetarian, his initial reply was: "If necessary".)

Did he plan to leave Refugee before receiving the offer from Yes?

"I didn't *plan* to leave anyone," he says — but I heard a strong whisper afterwards that he had in fact already decided to call that band A Day. Yes, he says openly, was the first group he ever saw which he liked, and he was the very last of all to be auditioned for it. He also got the gig, which I suppose is something for all those years of waiting.

There actually seems to be a certain degree of bashfulness concerning the exact circumstances around Moraz' joining Yes, probably out of a desire not to number Refugee's Lee Jackson or Brian Davison. Yet Moraz, who is understandably treading most warily, speaks highly of both as people, though not as musicians. ("They weren't . . . dedicated enough, you know?" he says a little later).

But come on, Patrick, surely there was some personal wrench? Like, you were the main man in Refugee. If Keith Emerson was to leave ELP there'd be no LP, right?

"I don't think Greg would agree with you," mutters Chris Squire. Loud laughter.

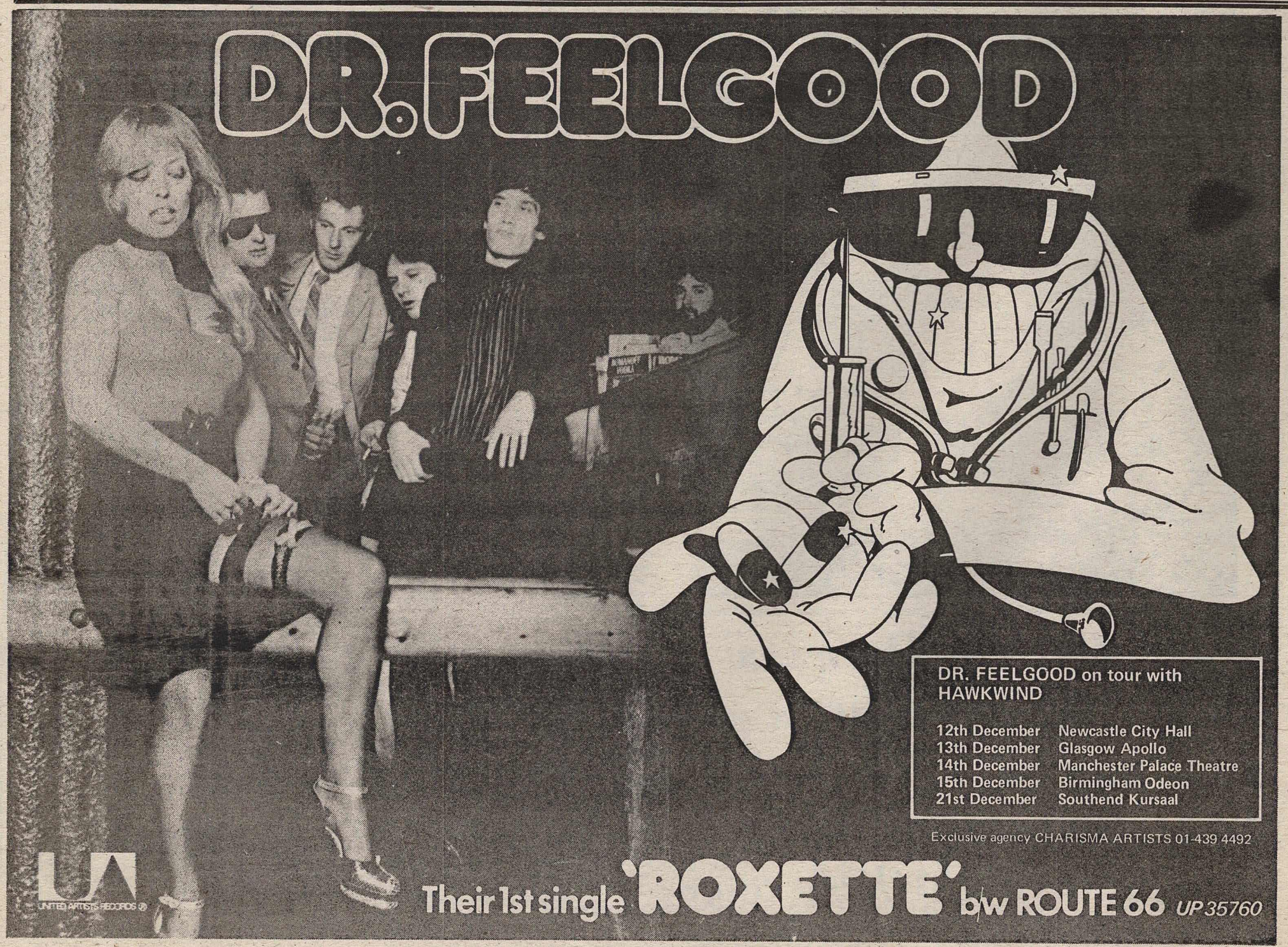
"Listen", says Moraz, at last coming out of his shell. "You talk about Refugee . . . that is something different. I felt I had to do the *real* thing for once, to step towards something that was . . . *real* . . . and *good*."

"And knowing his position as it stood," says Squire, "you're instantly told that he put aside his concern for their future. He had to."

Ah. Now we come to it.

"When I first went to rehearse with Alan and Steve and Jon and Chris," says Moraz, "they were rehearsing 'Sound Chaser' " (a track from the New Elpee, and one which currently opens their show). "Steve showed me the chords. But after a while I began to think 'What am I doing here?'. There were some good vibes, but they were . . . uncatchable."

Did he feel at any time that he wouldn't be able to do the job?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"I wouldn't go as far as this but . . . I have been very frightened", he says. (Earlier on, he'd told me that he was "playing safe" for the moment, "though I will perhaps prepare some solo piece to do before the end of the tour . . . (sigh) . . . there is so much to remember".)

"Hey fellers," he suddenly says, "how am I doing?" There is a bashful silence. Jon Anderson wriggles a bit. "Well, you know . . . great," he says, his eyes shining.

Yes, this bunch are everything Legend Makes Them Out To Be. They don't screw on the road, booze and suchlike are kept firmly in moderation — and, of course, there's all that nutritious brown rice. There are many jokes about the band's obsession with Clean Living, but perhaps the best illustration of their attitude is the story of how we negotiated for an NME front cover.

Our idea was to pose a picture with the group doing a "Beggars Banquet" — i.e., crouched around an enormous pyramid of brown rice with their fingers covered in grease and lettuce.

I sort of visualised them ferociously thrusting great goblets of food into their mouths and grinning manically. I put this idea to Brian Lane, trying to state that I thought such a picture would lay the ghost of healthfood once and for all.

Like, surely they must be fed up with having the piss taking out of them all the time for a perfectly harmless gastronomic decision?

Back came the answer — after an interlude for deliberation. No, they wouldn't agree, but not because it would make them look ridiculous.

No, friends of Yes. Their reason for declining the idea was because with So Much Starvation In The World Today It Wouldn't Do To Come On Like Gannets.

You've just got to applaud.

BOBANDYOKOASCLOSEASTHIS !

BOB DYLAN is to wed Yoko Ono in a transvestite ceremony 60,000 feet over Scarborough next Tuesday, it was announced this week.

Hooked you now, haven't we? No, you can't go just yet. Not before we . . . no, sit down . . . before we have a chance to tell you yet again about the amazing and UTTERLY UNPRECEDENTED NME Virgin Crisis Tour.

Listen, this Crisis Tour is really something. It's an Epic Voyage of Magic'n' Mystery which makes the Golden Road from Kashgar to Samarkand seem like stepping round the corner for a slash.

Who needs all this stuff about Depression, Recession and Misery when it's patently obvious from first-hand (and utterly unbiased) reports that, where go the Crisis Bluesbreakers, there also goes Happiness, Transcending Ecstasy and Several Saxophones.

You gotta get into it before it's too late. 'Cos it soon will be.

Yes, friends, the NME Virgin Crisis Tour features (as if you didn't know already), HATFIELD AND THE NORTH, the KEVIN COYNE BAND, LOL COXHILL & STEPHEN MILLER. And none of yer five-quid tickets, either, it's Cheap City, 49p man, and they don't come any cheaper than that.

And the whole deal is co-promoted by Virgin Records and New Musical Express — two Shining Names in the Galaxy of Music Knowledgeability and Good Taste, etc.

Can you resist it? You can. OK, well go onto page 9.

For those who are staying, the Crisis Tour rocks into COVENTRY, BRIGHTON and SOUTHAMPTON this week and then takes a short breather before journeying north to LIVERPOOL on December 6.

Details as follows: COVENTRY Warwick University today (Thursday) November 28 (address is Gibbett Hill Road, starting time 8pm); BRIGHTON Sussex University tomorrow (Friday) November 29 (Old Refectory, Falmer, Brighton, 8pm); SOUTHAMPTON University Saturday November 30 (Old Refectory, Southampton, 7.30pm); LIVERPOOL Polytechnic December 6 (James Parson Hall, Byron Street, 8pm). All gigs open to the public.

The MIDDLESBOROUGH Teesside Poly concert has unfortunately had to be pulled out due to a clash with another gig in the town the same evening.

Entry price is 69p, except to NME readers who will be allowed admission for 49p if in possession of one of the cut out special discount coupons on this page.

Coupon for the final DURHAM gig (December 7) next week — along with profile of LOL COXHILL.

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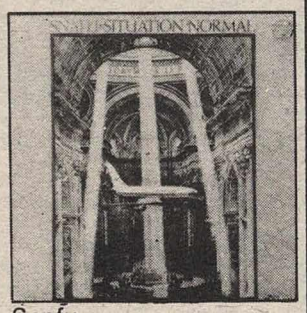

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'EY UP, IT'S THRILLS AGAIN

EDITED BY IAN MACDONALD

Ms. Streisand & the pants of John

Satyricon on tour with the Elton John roadshow. Sex? Drugs? "Er . . . no, actually," admits RICHARD CROMELIN. Explain yourself, sir!

LOS ANGELES. — It was a busy week for Elton John: a couple of hours in the DJ chair at KMET radio, a tennis game with Billie Jean King, not to mention four sold-out nights at the 18,700 seat forum.

Luminaries in attendance at the concerts included Rod Steiger, Steve McQueen and Ali McGraw, Neil Diamond, and, in an opening-night coup, Barbra Streisand, Diana Ross, Ringo, Nilsson, Peter Lawford and Elizabeth Taylor.

"The only person I really knew there was Diana," Elton said a bit sheepishly the day after the final show.

"Liz Taylor I met once at a party. She said she wanted to to the concert, so she got tickets. Barbra Streisand hid all evening. She came into the dressing room and I had my underpants on and that was all. She sort of went 'Oh!' " An encounter to remember.

The rock 'n' roll children of America have come to count on an Elton John tour late each year with the same sort of confidence that their younger brothers and sisters invest in Santa Claus. So far, both have delivered unfailingly, but Elton, relaxing in his rented Beverly Hills home, surmised that it might be a bit different from now on.

"I want to get away from 'The Annual Tour' bit," he said. "I don't know if we're going to do a tour next year or not. I'd like to do some dates here and there, but as far as a tour goes, I don't know. Otherwise you find yourself in a routine — 'Oh well, we can't do so-and-so because we're doing a tour.'

"This year we haven't done much. The only tour we've done this year is this one, apart from a few dates in Japan and Australia. It's been much more looser. We've got much more done in the studio. We've had much more time to relax, and I want to do other things as well...

"We've been on the road four-and-a-half years, more or less without a break, so we cancelled our British tour and our European tour . . . it was a case of just plowing it out completely or having a rest, so we said let's rest. You can spot the danger signals — once you start looking at your watch on stage and thinking, 'How much longer have I got to do?' or 'How many more numbers?' That's a dangerous sign, and we were getting a bit like that.

"You have to be totally honest in this business. You can't go around fooling yourself — although a lot of people do. They go around saying, 'Well I'm so-and-so, and just because I am so-and-so I can put out a record and it will sell because I am so-and-so.'

"I'm not mentioning names, but there are at least four or five people who've made exactly the same backtrack on the last five albums.

"That upsets me. I know what it's down to. It's down to — well, you can always tell coke music . . . I mean there are so many people that were big five years ago that you don't know anymore — Iron Butterfly, people like that. What the hell are they doing? And I could be in the same boat in five years' time. That's what makes it so interesting.

"But at least I can work in Tower Records ('The largest record store in the known world' - site of many herculanean shopping sprees)." Elton laughs, and sounds like a Cleveland cab driver as he demonstrates: "You want a Ravi Shankar? It's 35-E.

"The great thing about it," he emphasised, "Is that you don't know what's going to happen next. Something may happen tomorrow, someone new may come out of the woodwork who's like 15-years-old, and people like me and Clapton and everybody that's been around for years might suddenly be out on our elbows. That'd be good. I mean I don't care. I'm quite prepared for that — that's what it's all about."

ELTON IS at the absolute top in America these days (and this popularity shows no sign of waning; his new single "Lucy In The Sky With Diamonds", which he debuted in the States this go-round, had "Hit" written all over it the way "Crocodile Rock" did two tours back), and as his tour sweeps the country (as it will through the first days of December) it seems to take over completely the cities it hits, dominating the radio waves, clogging the press and virtually possesses the entire rock consciousness.

In L.A., there was speculation that he could have filled the Forum for seven nights — though as it turns out, a row with the building manager, Jim Appel, over excessive security has soured Elton on the hall.

"I'll never work at the Forum again if Jim Appel has anything to do with it" he said flatly.

From such potentially dizzying heights, Svelte Elt (he's lost a lot of weight, girls) explained how he manages to keep an even keel.

"I take it all with a pinch of salt. I love it. I'm always on the phone saying: 'How's my record doing.' . . . I mean, I still get a big kick out of meeting people. Meeting Lennon and meeting Ringo and people like that . . . I just go 'Wow!' I was trembling. Jimmy Connors was there last night, and I just think, 'Shit, Jimmy Connors!' I think I'm all right if I'm still like that.

"And you've got to strive for perfection all the time. So many bands go around with the same tired old attitude — 'Oh, we've got to do a tour.' I can't understand that. I mean I only work to try and improve. That's why we add people to the band."

ONE BY-PRODUCT of success that doesn't particularly thrill Elton is the constant public and media surveillance his every move (particularly the more extravagant ones) must undergo.

"It really pisses me off. They always pick on me. I got referred to as 'Old Moneybags' in the paper. I earn a lot of money, sure, but pick on someone else. I suppose it's my own fault for being so flamboyant, but I read things in the British press that just astound me.

"I was supposed to be at that canyon thing when Evel Knievel leapt over, and apparently I sang 'The Star Spangled Banner'. And I was in Britain all the time.

"They said, 'What will this idiot do next?' I think, 'Oh shit, what's going on?' So I don't know. Theyre just picking on me at the moment. I'm just a perfect example. I wish they'd pick on some else for a change. It gets a bit boring. Pick on Rod. Yeah, go and pick on Rod."

Next year, in that space when he won't be touring, Elton wants to work on a variety of projects. He sorely misses producing and wants to do something with the EJ Band. And a nice part in a movie would be just fine ("I've always been offered the worst scripts").

However, he showers most of his enthusiasm on a television endeavour: "I'd like to do the all-time great TV special, as far as music goes. Just have music all the way through and no bullshit.

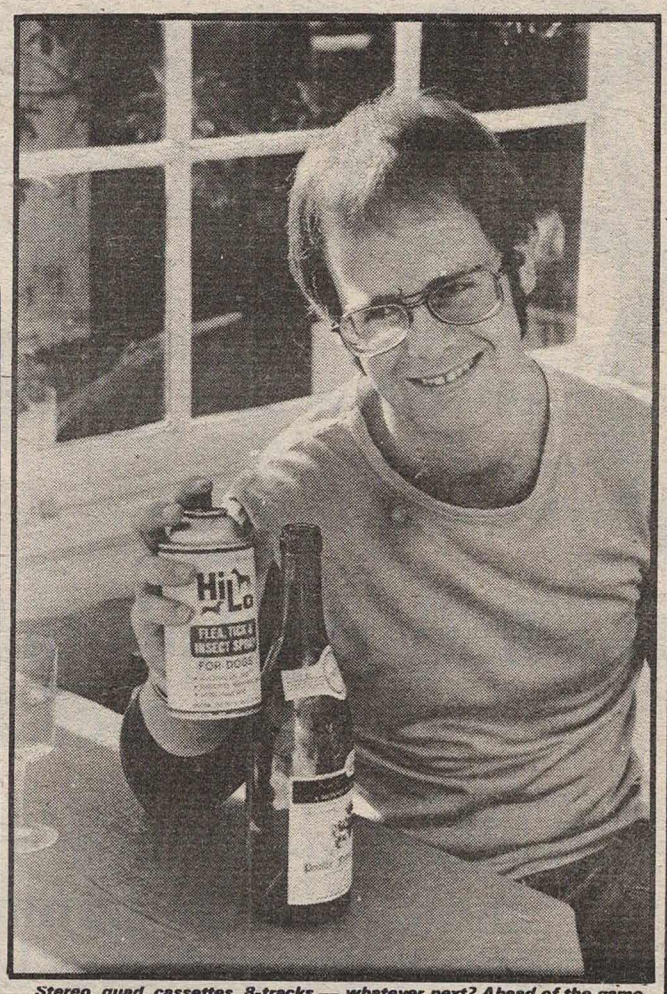
"Normally you run into hassles with companies — like, all the major companies want it to be of general appeal, wide appeal. But I'd like to do a TV special with just people like Graham Central Station, and then you'd cut to The Ohio Players, and then you'd cut to The Who or something. Just go Bang! Bang!Bang! Bang! Bang! Bang! with great sound. So we're going to try and work on that.

ROCKET RECORDS figures to occupy some time (his elation over the singles success of Kiki Dee and Neil Sedaka was unbounded), and he plans to return to Caribou Studios in Colorado in April or May. That's when the next album, already recorded, will be released.

"It's sort of like a story album," said Elton, "and it's called 'Captain Fantastic And The Brown Dirt Cowboy'. All the songs are about how Bernie (Taupin, his lyric writer) and I me, and what we went through when we were writing all the shit we had to write before we eventually started making records that we wanted to make.

"And so it's more or less our experiences up to the 'Empty Sky' album in song form. We're really pleased with it . . . it's not a concept album; it's just a story album about the business. Cutting remarks."

□ □ □



Stereo, quad, cassettes, 8-tracks — whatever next? Ahead of the game as usual, E.J. offers his new album — the first to become available in aerosol form. Simply spray on . . . and retire immediately.

Who's Ruskin ???

YOU UNDERSTAND, of course, that blowing our own trumpet (what a quaint little metaphor that is, to be sure) is something that we absolutely *loathe* doing. When people say nice things about NME, we are naturally reluctant to splash it all over the front page as some less modest journals would be wont to do.

So when a devastating plaudit comes our way, we stash it away in "Thrills" where nobody but *nobody*, ever looks. The following is from the September '74 edition of American "*Fusion*" magazine, and was brought to our notice by "Metal Mike" Saunders, celebrated California damage case.

In a survey of the British rock press, "*Fusion*" wrote: ". . . NME is a good solid, piece of consistently enjoyable reading matter. All the usuals, *pages* of reviews, and some of the craziest writing in the rock press makes for a magazine that not only informs but entertains.

"Writer Nick Kent does remarkable profiles (including the best piece I've ever seen on Gary Glitter); he's a no-bullshit interviewer, and he has ACTUAL LITERARY STYLE. No kidding; the first rock writer in newspaper format whose writings can be identified by technique rather than overbearing nature, obnoxiousness or overbearing notoriety: the new Ruskin.

"And right next to Kent is Charles Shaar Murray. Looking like a reject from the MC5, Murray is the most demented journalist I've ever had the pleasure to listen to . . ."

Still, you knew that already, didn't you? In addition, "Metal Mike" points out that "*Fusion*" went out of business right after that issue came out. You are not invited to draw your own conclusions!

DEE DEE KENIBREW wonders idly whether she ought to change her name . . .

Black chick trio —new material wanted

ROY CARR examines THE CRYSTALS and pronounces them a reasonable imitation

AMERICAN VOCAL GROUPS have nearly always had a fairly anonymous image. Sure, they are invariably well-groomed, thoroughly rehearsed and expertly choreographed — and, in a few instances, possess a highly distinctive group sound. However apart from that, their longevity depends almost entirely on the quality of the material they are given to record.

I put it to you, without frantically searching for the appropriate record sleeves, can you name the lead singer with . . . The Shirelles, Coasters, O'Jays, Chiffons, Shangri Las. Toys. Detroit Spinners, even The Temptations — let alone remember what the individual member looks like?

O.K. I'll try and make it a little easier.

Can you name the lead singer with The Crystals (who, after almost a decade, are back on the charts with the original versions of "DaDoo Ron Ron" b/w "Then He Kissed Me"?)

Nope?

Well, it was a young lady called Lala Brooks, who sang on both tracks. (contrary to rumour, Darlene Love didn't sing lead on "Then He Kissed Me").

When an act like The Crystals resurface a second (or maybe third) time around to capitlize on renewed interest in their old catalogue, audiences invariably expect to see a bunch of worn and frayed hotsfraus well past 40 — but what the public often fail to realise is that many of these girlie groups were barely into their teens when they began chalking up their hits and sometimes even had to forge cabaret cards to get work.

Thus even ten years after the event, most of these gals are still only in their mid-twenties and, therefore, relatively easy on the senses.

However, seeing that most American vocal groups are of an extremely volatile nature, nobody really expects to witness the original line-up and therefore aren't too disappointed with groups who bare little, if any, relationship to the hit-making ensemble. Ronnie Spector's two Ronettes were stand-ins, and likewise The Crystals who are over here — apparently with Uncle Phil's blessing — to endorse the first revived 45 for the newly-inauguarated Warner-Spector label, feature only one survivor from the original sessions — Ms. Dee Dee Kenibrew. Her new accomplices, Louise Bethune and Peggy Henry, were in fact once part of the Sandpebbles who clicked with "Love Power" in the late Sixties.

IT HAS been argued that after developing The Crystals' sound with Philles records like "There's No Other Like My Baby", "Uptown", "He Hit Me", "He's A Rebel", "He's Sure The Boy I Love", "Da Doo Ron Ron" and "Then He Kissed Me", Phil Spector irrevocably switches his attention to his new love — The Ronettes — whom he felt could fullfill both the aural and visual sides of his earlier experiments with The Crystals.

After the transatlantic success of "Then He Kissed Me", The Crystals' recording fortune quickly nose-dived with "Little Boy" and "All Grown Up". They switched to United Artists and promptly reached their nadir with "My Place"/"You Can't Tie A Good Girl Down" in '65 and "I Got A Man"/"Are You Trying To Get Rid Of Me Baby" the following year. The group then folded.

The original line-up of Lala Brooks, Barbara Alston, Francis Collins (who had replaced Mary Thomas in '64) and Dee Dee reconvened in New York in 1970 for a couple of rock revival dates, but quickly returned to domesticity once out-of-town bookings were scheduled — leaving the more persistent Dee Dee to search around for suitable replacements.

"I've become quite used to being on my own," admitted Dee Dee, the morning after appearing — with a markedly mixed reception — on *Top Of The Pops*. "It's happened before."

Apparently, in the four years since the reformation of the act, no new recordings have been forthcoming; like The Ronettes, The Crystals have been faced with the problem of securing new material that is as good as that with which the group made its impressive reputation.

"Actually, I don't think there's such a thing as a bad song," Dee Dee says. "Only bad production. Some acts are put with the wrong producer. And this happened when we recorded for UA and tried a few things with Mechelle Records. They both tried to imitate the Spector sound and failed in the process."

Though the contracts have yet to be signed, it means more than likely that this current manifestation will eventually resign with Spector for future recordings — which may save the group from becoming a mere curio.

"It's very important for the act to grow," Dee Dee acknowledges, "and as far as I am concerned it gives me more incentive to stick this thing out.

"From experience, Ive found that it doesn't matter what you're doing and how good you're doing it. If that audience only turned up to hear the old hits, then that's what you've got to give them and that's exactly what we'll keep doing until we come up with *new* hit records."

SANTANA

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—And that's not all. BACHMAN- TURNER OVERDRIVE also have teen-appeal and an incredibly complicated history . . . which AN DREW WEINER struggles to unravel . . .

ABOVE: BTO. If this picture is too loud for you, you can always wear sunglasses. (RANDY BACHMAN is that one, there. See him?)

BACHMAN-TURNER Overdrive are currently Canada's most successful rock band. At least they're the most successful still living and working there — because The Band, who are 80% Canadian, fled from the land of folk-wimps and Mounties a good while ago.

B.T.O. have had three consecutive U.S. Top 20 albums — two still in the charts and certified gold — something no gang of axe-wielding Canucks has achieved before.

They also boast a U.S. singles hit. So, for that matter, do The Guess Who — lots of them — but they don't sell albums like BTO.

Actually, to make it Really Big in the (admittedly improving) Canadian rock wilderness, a performer has to make it in the States first: witness N. Young and J. Mitchell, who wanted to be Yanks and so moved to where the action was — or at least appeared to be.

BTO fall into line with this trend, making out in the U.S. of A. where nationality is irrelevant as long as the music *sounds* American — or more precisely, North American. Which it does.

BACHMAN-TURNER Overdrive are a rock band.

Their hit albums are much more important than their hit singles (though "Let It Ride" was a good hamburger-bar hit at the very least).

Their live gigs are much more important to them than TV. BTO have a certain audience and they know exactly who that audience is and what they like and how to reach them. They have the late highschool/early college rock audience, the Grand Funk generation, kids who were maybe 11 or 12 at the height of the halcyon youthcult days.

Yet BTO spring directly from The Guess Who.

Founder and lead guitarist Randy Bachman was one of the founders of the original Guess Who and for a long time their lead guitarist and co-composer of many of their hits.

All that goes back a long way, all the way back to Winnipeg in 1959, to a band called Al and the Silvertones led by a singer called Chad Allen.

Al and the Silvertones became Chad Allen and the Expressions, and broke through to brief US success in the early '60s with a passable cover version of Johnny Kidd's "Shaking All Over". They went out on a Dick Clark one-hit-wonder package tour and quickly slipped back into obscurity.

Around 1965 they became known as The Guess Who. They smashed up their equipment to cash in on the notoriety of The Who . . . Chad Allen quit — he wanted to go to university . . . Burton Cummings stepped in as lead singer.

And they broke through, first of all with "These Eyes", which was supposed to be "wheatfield soul", and then with a whole string of hits, latching on to any flicker of teen culture that they could.

Burton Cummings developed a pretty fair Jim Morrison pose, Randy Bachman borrowed a lot of Hendrix riffs, Spirit riffs, Stones riffs, any riffs he could find lying around. The Guess Who rode with the tide.

CAN'T SEEM to recall in what year 'country-rock' was *the* thing?

Well, it doesn't really matter any more, cos the gospel according to New York decadenza (one, two, three: yawn!) dictates that billing Waylon Jennings as jes a plain ornery country boy, is NO WAY to promote Backcountry macho to superstardom in the Big Apple.

And so, while knockin' 'em dead at the Bottom Line Club, RCA's latest hot commodity was continually referred to as a "country-sex" star. Jeez. Wonder what they'd make of Roy Rogers and Trigger?

RANDY BACHMAN quit in 1970. He was sick; he needed a rest, he had to go into hospital. He hadn't been getting on well with the rest of the band. A converted Mormon (no alcohol, dope, tea, coffee, immorality) he wanted no part of all the partyings and the dope and the groupies that came with success.

The parting was amicable at first, but became less so with the passage of time. Burton Cummings now says unpleasant things to magazines about Bachman, and Bachman in turn suggests that The Guess Who must need the publicity.

"I saw them on TV a while back," he told *Creem* magazine. "And they looked like they'd just stepped off a garbage truck."

BTO themselves are doing well enough now, but the bad press hurt in the beginning, when Bachman was struggling to get his first band, Brave Belt, off the ground.

Brave Belt were formed initially to back Chad Allen on record in his attempted comeback. Bachman brought in his brothers Rob (on drums) and Tim (on rhythm guitar). They became a band and they made two albums, neither of which sold particularly well. The band lost their contract.

They wanted to go out on the road and tour, all of them but Chad Allen — who quit because he couldn't face going through all that again.

So the Brothers Bachman brought in C. F. Turner and Bachman-Turner Overdrive were born.

Based in Winnipeg, they recorded a first album in Toronto, acquiring a contract with Mercury. The album, "Bachman-Turner Overdrive One", came out and BTO went on the road to sell it, playing the music the kids wanted to hear: much heavier music than that of Brave Belt or The Guess Who.

They played long and for little reward . . . and then the radio stations picked up on the album.

The band issued a second LP, "BTO Two".

A single from it "Let It Ride", hit big and helped push the first two albums into the Top 20. Tim Bachman quit to take up producing. A new co-lead guitarist, Blair Thornton,

ENGELBERT HUMPERDINCK

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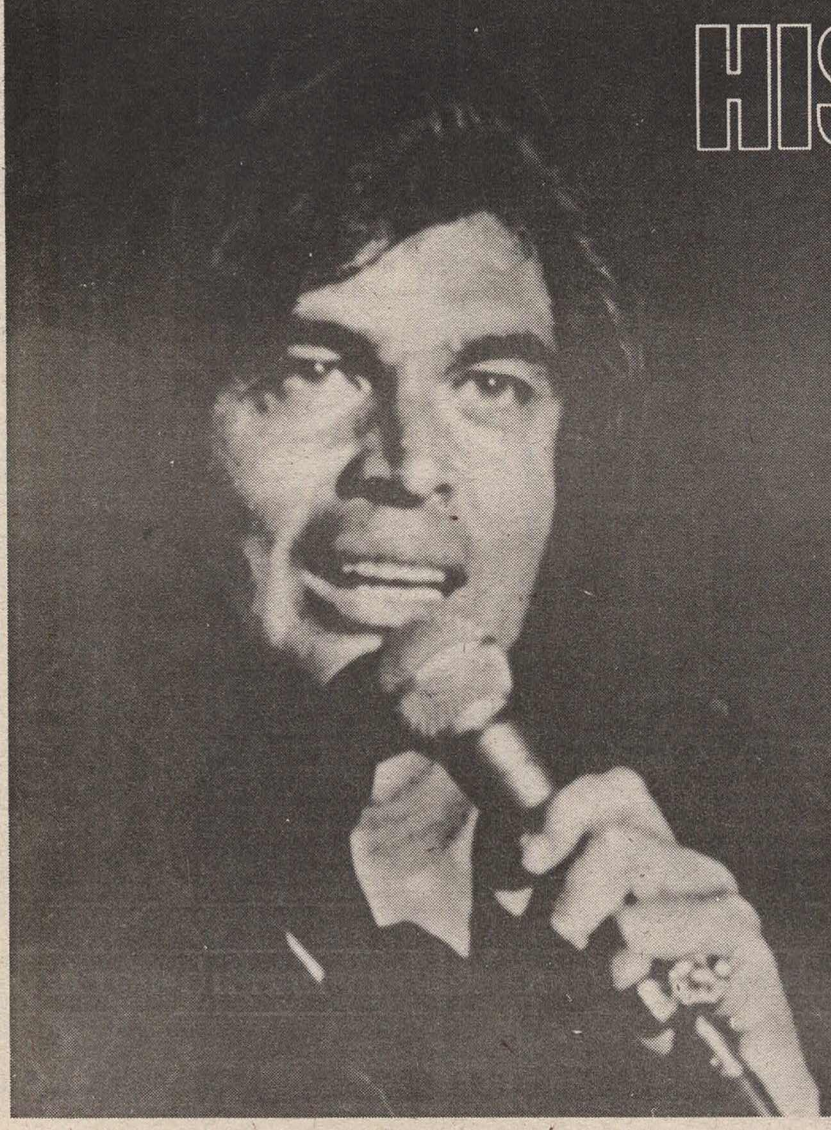

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Speak up, ya creep!

... CHRIS SALEWICZ can't hear you. J. SEBASTIAN plays it close to his chest.

THERE ARE CERTAINLY more than one or two among us who suspect that John B. Sebastian has long since gone right over the top; that the solo career of the ex-Lovin' Spoonful condotierre had become suspended in some tie-dyed hallucinatory time-lock somewhere down by the Southern Californian ocean.

The quite horrifically self-conscious "The Four Of Us" — Sebastian's third and last solo vinyl outing — was released back in 1971.

And since then?

Well, there've been the obligatory cancelled tours and a few press mumblings about an abortive partnership with Phil Everly — but in the main it's been down to a very large silence broken only in the last month with the release of "The Tarzana Kid".

An appropriate time for a phone call to Los Angeles, perhaps.

Hello, John.

"Hello, man. How are you?"

Fine. And yourself?

"Great. Just great. I had a great opening gig at the Troubador last night. Doing three nights there. They're gonna be great".

A commendable display of euphoria from a man long since believed to have been in a state of mental non-presence.

Gigging, ehh? You haven't exactly been doing a lot of that recently, have you?

A rather irritably brittle "Yeah. Sure". (Plus an awkwardly lengthy pause which ensures that Certain Questions are indubitably necessary.)

From various monosyllabic grunts that take the place of replies it transpires that yes, Sebastian has been working: that the gigs have been confined mainly to colleges in the North East States; and that a very considerable reticence is in evidence.

"I'm so happy to be in your country and I think your policemen are imbeciles."

Indeed, the reticence grows closer to petulance when certain key points are raised. What happened between Sebastian and Phil Everly?

"Nothing happened".

And when an attempt is made to stay with the issue by inquiring if Sebastian knows what Everly is currently up to, he brushes aside my questioning with the reply: "Making babies".

Later, and from other sources, it's learnt that there was, in fact, a firm working partnership between Sebastian, Everly and Ry Cooder and that the trio actually went on the road together. "Differences in musical philosophies", however, were regnant. Which is putting it mildly, apparently.

It also appears not too illogical to assume that the man who had been believed to possess the most constant smile in rock music might not be averse to a little ice-breaking by discussing CSNY. After all, John Sebastian joined the four on-stage at Woodstock and it was frequently mooted that the band could become Crosby, Still, Nash, Young *and* Sebastian.

So, been to any of their gigs, John?

"No."

Silence.

Let's try again. Just what exactly has been the reason for the lack of information about Sebastian? Perhaps he could expound just a little without forcing me to read between the silences?

"I've been growing a band."

Huh?

"A band can be like a garden. If there's a good band in existence, you can very often get material off your chest. I was anxious to find a band and the only way to do that is to look for them one by one.

"And I have during these past several years tried to form several bands that wouldn't come together for one reason or another. And there's been the happy ending of finding a good band".

The "good band" is a three-piece comprised of Kelly Shanahan on drums, Ronnie Koss — an ex-session player from Detroit — on guitar, and Kenny Altman on bass. Although Sebastian is once again on the verge of clamming up, he infers that they probably played on "The Tarzana Kid".

Talking of which, and having established that he has been playing live, why the three-year wait between albums?

"Everything I wrote wasn't very good. I had a few songs I was very anxious to finish and they're on the album."

But, uh, sorry about this John, but surely there are only *two* new songs.

The petulance returns: "More like four or five".

Well, it would be churlish of me to labour the point — and, besides, six thousand miles of

■ *Continues over*

BENYON

HI THERE! THIS IS THE SOCIAL SECRETARY OF WIRRAL UNIVERSITY, BOOKIN' GROUPS AN' MAKIN' CONTACTS FOR MY OWN USE IN LATER LIFE.....
HI MAN! THIS IS ROCKY THIGHS-I'M GONNA HAVE TO BLOW TONIGHTS GIG COS A TREE HAS FALLEN ON ME.....
STEAMIN' RAT CRAP!!!! YOU MUSICIANS YAWN UP THE MOST TRIVIAL REASONS FOR SCREWIN' UP A CONCERT JUST COS SOMEONES PAYIN' YOU MORE TO PLAY SOMEWHERE ELSE!!!
I'M TELLIN Y'MAN A TREE FELL ON ME
Y'D THINK THESE GINKS WOULD COME OUT WITH IT STRAIGHT, NOT USE SUCH A CRAPPO FACILE EXCUSE LIKE 'A TREE FELL ON ME!!!'
Y'SHOULD HAVE SAID Y'HAD AN OVERDOZE!
GRUNT!
SOME CRUSHED EGO- HEY KIDS!!

stepped in. The band relocated in Vancouver. They made a third album, "Not Fragile", which recently followed its predecessors up the chart.

A CLASSIC success story, perhaps, BTO went out and worked, really worked, for their success. They didn't go for the cheap gimmick — the bubble gum hit . . . they left all that to The Guess Who.

If BTO have any image at all, it's an image that exactly corresponds to their reality: as a fat, happy, supremely ordinary bunch of guys playing in a supremely ordinary but extremely hard-working high-pressure boogie band.

American kids like hard-working bands. They liked Grand Funk, who also worked monumentally hard.

It's still hard to describe BTO's music.

It's nothing new. It's all been done before, but never in quite this combination.

On record the two guitarists play model solos which seem to be a superior pastiche of the best of Hendrix and Spirit and the Stones.

The songs are by no means memorable, but they hold your attention. They have a lot of variation and they have a lot of density. Bachman is an excellent producer.

Mostly, they boogie. Most of their words are about boogieing on and on. The title cut of "Not Fragile" is a lot of bragging about how heavy they are — and they mostly are, too. Heavy, and yet with a fluidity . . . about their music which bands like Sabbath or Grand Funk never approach. Very dexterously-played and skilfully-arranged heavy boogie music, with dynamics, like mid-period Led Zep.

Bachman-Turner Overdrive are the most proficient Canadian rock band I've ever heard.

Technically, they're way ahead of their competition, clearly much more committed to their music than The Guess Who, who seem to stumble nearer and nearer to disintegration.

And yet . . . I'd have to say that my favourite Canadian band are The Guess Who, and by a very long way.

□ □ □

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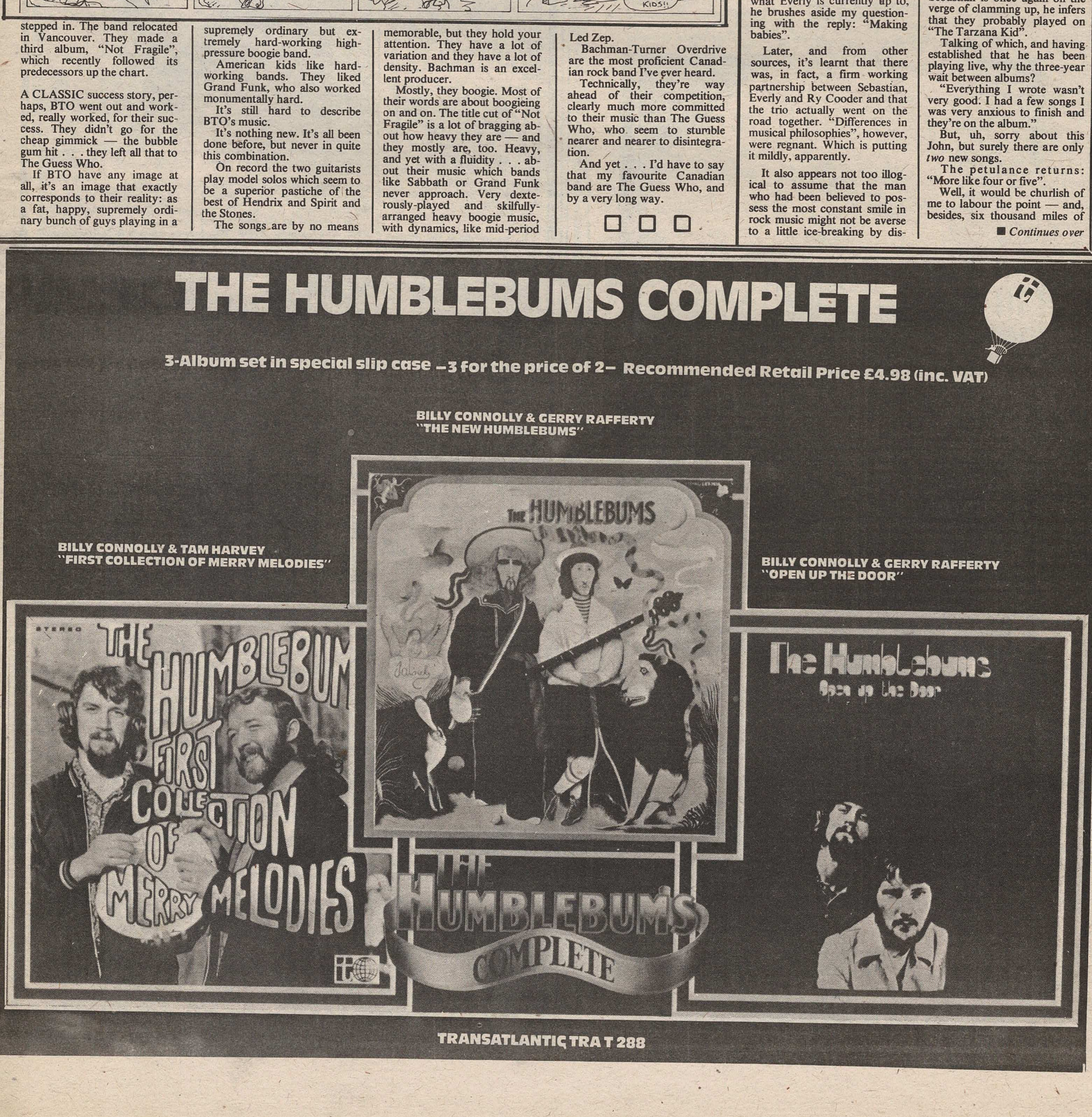

TRANSATLANTIC TRA T 288

**In a crumbling apartment block
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The song was "Pinball",
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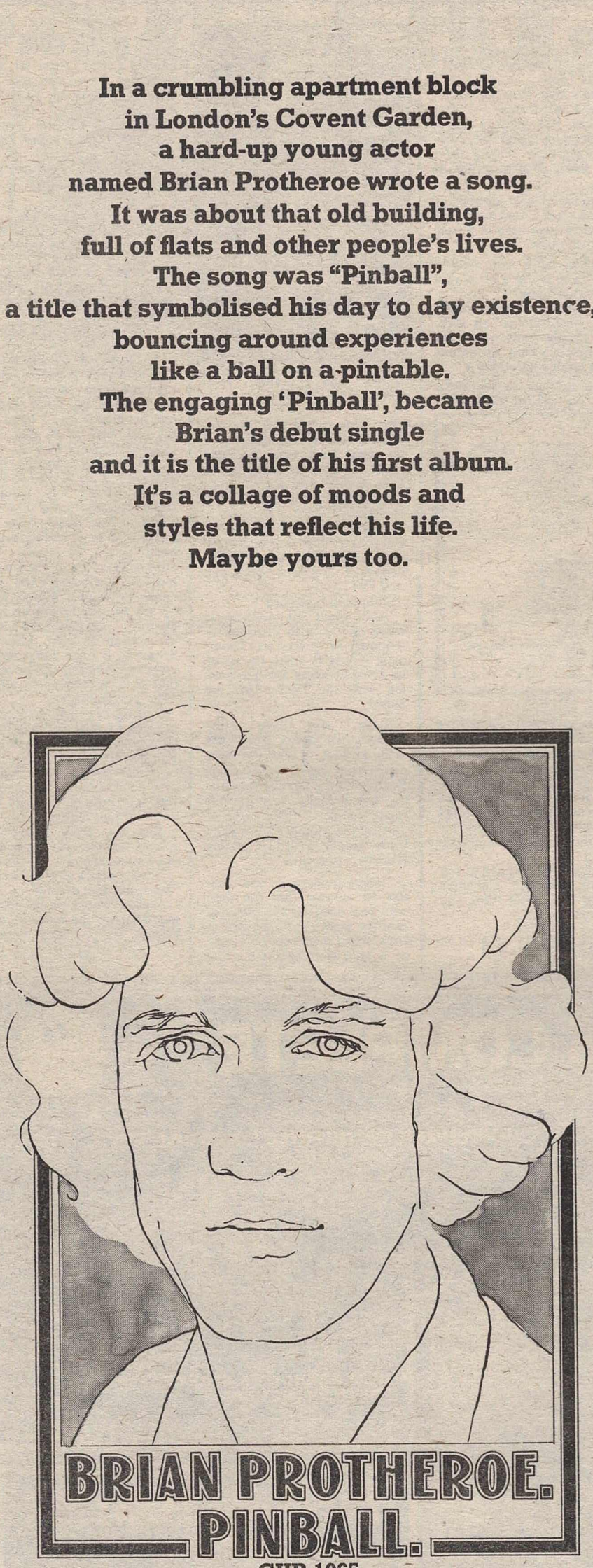

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THRILLS

Unnnghhh! Grunt, slurp . . .

. . . goes JONH INGHAM. FANNY just smile sweetly and go on rockin' . . .

"Willya get that droolin' nurd, Jean?" "Gee, Patti, I thought he was kinda kissable, myself."

LET'S BE SEXIST for a coupla paragraphs.

You take a look at the cover of Fanny's new album, "Rock and Roll Survivors", and there's Jean Millington looking very come-hither, and memories well up of when Fanny were second on the bill at the Whiskey A-Go-Go and she used to prop that bass in her crotch and make it *talk,* and the dreams and desires would stand at attention.

Then you take an eyeful of new guitarist Patti Quatro, and . . . well, kids, that's a face and pair of legs whose promises are only fulfilled in fantasies. It's like rock and roll's initial thrill made corporate before your gonads; true D.O.M. heaven; a breathtaking reason to forget being jaded; the ——

Down, rover; give us some straight facts.

Like, if Nickey Barclay (tinkler of ivories) is leaving the group, why do a UK tour with Jethro Tull?

Over to you, Jean, in Birmingham.

"Well, Ian (Anderson) was over for dinner one night when we just had the new album, and we played it for him and he really freaked. He just stood there and played it over and over and out of that we got the tour."

Nickey, of course, had already left in July to pursue a solo career, so rather than try and (a) find a new member *fast* (not the easiest task, given genetic limitations) and (b) teach her the ropes, the band asked her to return for this tour. The result, naturally, is a less than unified band, not helped by the fact that 90 per cent of the time you can't hear the keyboards.

In the middle is the diminutive Cam Davis, former Press Officer's assistant. To either side stand Ms. Millington and Ms. Quatro, initially in black cloaks that hide all but face and arms.

When they are dropped . . . ah! Jean is wearing a red skirt that is cut in an arc across the front, revealing a delectable turn of thigh. Patti's legs never end; her costume seems to be rags held together by perspiration. Men all over the auditorium rise in appreciation.

The music is frenetic; Cam sounding like a juggernaut coming through Dover, Jean unloading great dollops of oomph in all the right holes, Patti unleashing savage steamrollers of noise and then throwing in a flurry of precise, clear notes to float on top, moving across to Jean in a guitar duel, riding her axe, stomping her feet. When this band is complete it's going to pulverise a lot of heads.

But is there still a hangup, in these enlightened mid-70s, of you being a . . . "chick group"?

"It's hard to tell," purrs Jean. "We've never been men."

Patti maintains they all took sex change operations in search of an original gimmick. Turning the other cheek:

"It's harder to get people to take what you're doing seriously, especially if you give off that vibe. But if you're really working and putting out, they aren't going to say, 'Oh, you play good for a chick'."

"People thought they were giving us compliments by saying that," interjects Jean. "But starting two years ago the papers in L.A. stopped talking about us as a female group and just reviewed us as Fanny. It will probably stop completely when we get a hit record and headline tours."

But couldn't you use your feminity as an "easy" ride to rock heaven?

Jean: "We don't really think about it, to tell you the truth. We just concentrate on the music, because if that isn't good it doesn't mean shit. If you can't cut the mustard, being the prettiest girl in the world won't help."

Patti: "But on the other hand, we don't hide it. A lot of women would go up there in jeans and feel ashamed and think, 'Oh, they're not going to take me seriously.' If you've got the confidence, you should be able to go up there nude and it shouldn't make any difference. When I go on I want to feel like I look good, and if it's a skirt then it's a skirt.

"And when you sweat a lot, you don't want to be completely covered in pants . . . But you don't want to hear that . . . It's all so sordid, my dear."

No, really girls, it sounds quite clean to me.

"Oh, we're a clean group. We come off stage smelling like a perfume bath."

But before we leave these dabblings into matters of gender, how about groupies, especially in a country where it seems even Bryan Ferry can't score.

"Oh, there was a boy of about 14 outside the stage door last night, who asked for a kiss," says Jean, "And I couldn't think of a good reason to say no, so I gave him a little kiss and he was waiting for a French one and he said (plaintive voice), 'Is that all?'"

It rapidly transpires that Fanny have no trouble in the organic electric blanket department, though, Patti says, "They don't have the nerve to say, 'You want to screw,' so it's all in terms of 'Would you like a drink'." She smiles innocently.

How about other females?

"They're more like truck drivers," grimaces Jean. "But we do get a lot of girls in out of the way places who have been inspired to form groups because of us. It makes you feel very responsible."

SEBASTIAN

■ *From previous page*

telephone cables are a pretty effective protective against in-depth penetration — so we'll just have to agree to differ.

"THE TARZANA KID" possesses the elite moniker of Little Feat guitarist Lowell George sharing writing credits with Sebastian on "Face Of Appalachia", the final track on Side One — and indeed "Dixie Chicken", the title track of the third Little Feat album, is featured two cuts earlier. It is not too surprising, therefore, to discover — again not from Sebastian himself — that the two had been in the process of forming a band when George got the call to re-form his Feat.

"I'd say Little Feat are the best band around," he comments somewhat underwhelmed by the current state of American or British music.

"I can't say that I've been listening to a tremendous amount of, uh, rock'n'roll in the most contemporary sense. Uh, my listening of late has kinda shifted to some of my more traditional records and . . . Well, a lot of Country and Western music —

"I'm talking about *new* Country and Western music. Dolly Parton and some of Merle Haggard's new material . . .

"But I'd say Little Feat is one of my very favourite few American bands. And I'd have to look even further in England.

"I'm not hearing — what is it that they have on all those late night ads for records? — uh, 'Immortal melodies' . . . I'm not hearing *them*."

Well, with all due respect, old chap, the immortal melodies don't appear to have been exactly pouring out of you.

I point out that there is a current school of thought that feels that John Sebastian attained a high at Woodstock from which he's never come down.

A sigh of boredom was certainly expected. Instead, Sebastian sounds finally at ease — and I get treated to the whole saga of his weekend at Woodstock; how he wasn't even billed to perform; how he hitched a ride in on a helicopter (!?!); how Chip Monck asked him to play an acoustic set because the rain had created havoc with the sound system; and how, of course, "I was blown out on a lot of acid and wasn't very impressed with my performance at Woodstock at all. Nowadays, (chuckle chuckle) I don't even smoke dope before I go on stage."

Yeah?

Maybe we've been right about him all along.

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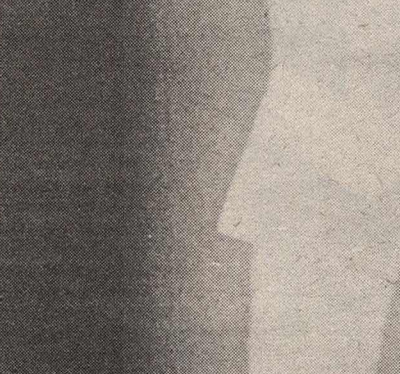

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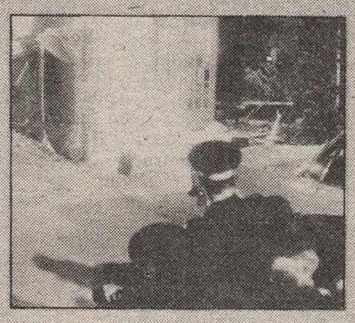

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THRILLS

LISA ROBINSON'S New York in the demented grip of Beatlemania. Yeah, yeah!

BELOW: Pete Bennett, John Lennon. (PIC:) Bob Gruen

Eek — it's Johnny!

ACTUAL BEATLEMANIA was alive and wriggling this past weekend at the Beacon Theatre when "Sgt. Pepper's Lonely Hearts Club Band On The Road" opened. And John Lennon, accompanied by May Pang (and *not* wearing his "Sgt. Pepper" uniform as promised) was *mobbed* as he tried to make his way past the hordes being held back by police barricades.

Ms. Pang was knocked down. An entire retinue of bodyguards had to accompany the duo into the theater. And that wasn't the end of it.

A percentage of tickets for the premiere had been on sale to the general public, and most of these less supercool members of the audience rushed towards where Lennon was sitting, instamatics in their paws, screaming "John! John!" as they tried to get close.

The aisle surrounding him — I was sitting in the same row — (smirk, smirk), was a mass of pushing, writhing, *teenage* Beatle fans.

"I shook his hand", yelled one. "It's really HIM!" yelled another. It went on like that. I didn't actually notice anyone fainting, or having to be "carried out of the theatre" after looking upon His Face, but the emotional atmosphere wasn't very far from that. Lennon took it all in his stride; although it must have Brought Back Memories.

Meanwhile, the rest of the theatre was filled with an opening night crowd the likes of which haven't been seen in this town since The Cockettes came to the Anderson Theatre.

Bianca Jagger with Andy Warhol; Ruby Keeler in a fabulous sable coat; Wayne County and Divine (not together) but both in fabulous drag; Yoko Ono — all in white satin and furs; Robert Stigwood; John Reid; Jerry Wexler; Ahmet Ertegun; Jerry Greenberg — ALL the music business heavies.

The audience spent at least a half-hour looking at each other, and then the show began.

Basically, "Sgt. Pepper" is an entertaining and colourful vehicle for lots of Lennon-McCartney songs, woven together by a sort of loose plot about a boy who's taken in by evil music business moguls (sort of a cross between the Faustian theme and "Espresso Bongo").

Of course in the end, justice triumphs — etc., etc.

Anyway, the lead role of Billy Shears is played rather limply by Ted Neely — who was Jesus in Stigwood's last production. However Neely *does* have a fine voice and as he'd only been playing the part for about a week due to Bruce Scott's accident, perhaps he'll get better.

His romantic counterpart — Strawberry Fields — is performed by Kay Cole, who is not great.

Alaina Reed is the person who steals the show — one of these statuesque black ladies with an amazing voice. Her costumes and entire stage presence were highly reminiscent of Labelle's Nona Hendryx — who was sitting in front of me, so I asked her what she thought of Alaina doing her up. She laughed and said she thought it was great.

Visually, the stage is dominated by the obvious direction of Tom O'Horgan, the man who did the same chores for "Hair", "Lenny" and "Jesus Christ Superstar", and who has a preoccupation with giant-sized puppets and a certain number of trademarked cliches.

There are some great moments . . . especially when Alaina Reed emerges from two gargantuan dolls and when there are seven bearded drag queens, who look exactly like Divine, dancing in a chorus line.

(Divine later said that she was extremely flattered by the tribute).

The band is great, and the music sounds fabulous.

Whereas "Sgt. Pepper" may not be the most stirring theatrical experience of one's life, there's no doubt that it'll have a successful run as it tours its way around the country.

ABOVE: Bianca J. tells R. Stigwood about Amplex; BELOW: Wayne County plays it straight. (PICS:) Dagmar

I actually thought it seemed like an up-to-date circus, with more familiar songs. Little kids will love it for sure, and it looks like Stigwood's got another hit on his hands.

Following the premiere, Stigwood hosted a party at the Hippopotamus for several hundred specially invited guests.

Lennon and May Pang were practically the last to leave — with Lennon again having to be hustled into the back seat of photographer Bob Gruen's Volkswagen to avoid the Beatle fans who were lined up outside the club.

During the night these things happened: Alice (It Wouldn't Be A Party Without Alice) Cooper showed up with his lady Cindy Lang and they talked to John for a while. The Ronettes turned up and *they* talked to John for a while. Wayne County and Divine had a photo taken together. Bianca Jagger danced with several people. John Phillips and Genevieve Waite danced together.

Andy Warhol wanted Bianca Jagger to meet Wayne County, and when he took Wayne over to meet her she took one look and walked away. Wayne laughed and said, "My Mama always told me not to have anything to do with those kind of people."

VISITORS to London's Edgware Road last Thursday evening would have been surprised to see the gay figure of Queen's Freddie Mercury peering through the windows of the local DER rental shop.

It appears that Freddie got all behind last Thursday. He arrived at EMI house over an hour late for an appointment with promotion man Eric Hall and had an argument with the cab driver.

"Well, you should have the change — shouldn't you, dear?" said Mercury, who only had a £5 note on him. Having torn the fiver in half and given it to the perplexed driver, Mercury then discovered he hadn't enough time to get home to watch himself on Top Of The Pops.

Which is how he came to be outside the aforementioned DER emporium.

Fame, it appears, can have its drawbacks — especially when people recognise you when you least want them to. It must have been somewhat degrading for Mercury when onlookers began to make remarks along the lines of "Can't you afford a telly?"

Mercury, unruffled, restrained himself to a preoccupied "Oh go away, dear" — until matters became too terribly tiresome, and an exchange of undeleted expletives led him to depart the scene in a huff.

Whoops!

PLATTERS

SINGLES REVIEWED THIS WEEK BY CHARLES SHAAR MURRAY

Just another singles column from L.A.*

LABELLE: "Lady Marmalade" (Epic). Despite the encroaching tide of Philadelphia Soft Full Fat Cheese that seems to be drowning the air waves these days, some of our black brethren (and sistren) are still feeling the spirit and getting down into their souls. Witness Labelle, 'frinstance. Under the aegis of Allen Toussaint, who can still do it when he wants to, this record could bring back the Hammond organ, save the reputation of New Orleans and re-popularise funky soul singing all in one swoop. File under "instant disco smashenheimer".

BILL WYMAN: "White Lightnin'" (Rolling Stones Records). Well, sheeeeeeeit! Ol' Bill jus' righteously wants to be a country boy again, and this is evidently his audition piece for the Nitty Gritty Dirt Band. The B-side, charmingly entitled "Pussy" is a real ol' hoe-down to be sure. One of the nice things about being one of the world's greatest rock and roll band and having yer own label to boot is that you can indulge yourself occasionally, and Bill has refrained from abusing the privilege too heavily. File under "yee-haw".

CHARLIE AND THE WIDE BOYS: "Gilly I Do"/"Oh Sweet Annie"/"Love Me Real"/"Wahtusi" (Anchor). Jeez, for *this* we revived the E.P.? *Oi veh!* The Wideboys and Feelgoods have oft-times been mentioned in the same breath, but judging by their comparative recorded showings, Charlie and his gang are a singularly weak-kneed crew, and Charlie Whitney's production doesn't do much to improve the situation. More bottom, mate. It needs more bottom. As to what the band need, I must reiterate that this is a family publication. File under "limp".

WISHBONE ASH: "Hometown" (MCA). I've always had this strange compulsion to like Wishbone Ash, but unfortunately their music makes it rather difficult for me to yield to it. "Hometown" starts off with a real class bit of the old guitaring, but nosedives as soon as the vocal comes in, despite some valiant attempts by whoever's playing lead to keep things under way. File under "out to lunch".

J. D. ALEX: "Hey There Lonely Girl" (Horse). If Alex (Judge Dread) Hughes wants to hide his bulk behind a pseudonym he'd better try harder than this. For a kick-off, he'd have to hide his voice, and it'd take a combination of Status Quo, Portsmouth Sinfonia and the end of civilisation as we know it. So we're left with this as a consolation prize, and right feeble it is too. File under "Where are Tommy James and the Shondells now that we really need them?"

HATFIELD AND THE NORTH: "Let's Eat (Real Soon)" (Virgin). This record comes with an appealing aroma of Wilde Flowers and a beguilingly disarming air of patented English eccentricity wafting over its grooves, not to mention an irritating pressing blemish that makes it stick in several places. It's pleasant in the extreme and won't sell a light. Memo to Virgin's A&R department: put out Robert Wyatt's remarkable single of "Yesterday Man" before we send a team of highly trained Levantine assassins fetchingly clad in secondhand gorilla suits to break the fingers of every single person employed by Virgin, starting with Fred Frith and working sideways. File under "British Pop Groups".

SINGLE OF THE WEEK

JETHRO TULL: "Bungle In The Jungle" (Chrysalis). It's not entirely outside the bounds of possibility that one of the most entertaining spectacles available to folks who bear the dual curse and blessing of a questing mind is that of a nartist (with a capital N) of similar attributes stretching a metaphor to breaking point. For future reference, consult my upcoming monograph "The Metaphor Considered As Cheap Toffee", but for the time being I direct you towards the new J. Tull single, which has been extracted (without anaesthetic) from the new J. Tull album. "War Child". Ian Anderson, against a backdrop of hard working strings, tasteful acoustic guitar, tasteless electric guitar, floote and similar artifacts, explores the metaphor of life as a jungle man with almost excessive good humour, tunefulness, shaven armpits and urbane wit. A light, attractive single for light attractive people. In fact, I can feel myself getting lighter and more attractive the more I listen to it, and if that ain't science fiction then I'm E.E. (Doc.) Smith. This also applies to the B-side "Back Door Angel", only more so. File under "charming".

Heavens! Who is yonder silent stranger? Could it be he whose reputation precedes him — the legendary Wilko Johnson?

SINGLE OF THE WEEK

DR. FEELGOOD: "Roxette" (U.A.). As you may have noticed, various people associated with this periodical are excessively fond of Dr. Feelgood, and attend their live performances with a distressing regularity. Being a shy, reclusive soul who derives indescribable anguish from mingling with the lower orders, I have not been among them. Therefore, hearing this single marks my first encounter with the Feelgoods, and I have no hesitation whatsoever in pronouncing it *wonderful*. Wonderful, wonderful, wonderful, wonderful, wonderful. It really makes it, clodhopping drums, razor-edged Telecaster duff vocals, shitty harp and all. If this had come out ten years ago I would have bought it without hesitation, and the kid in me still gets off on this kinda stuff today. Old phogeys can relive their past, and young sprogs can pick up on what they missed by being born too late. I think I'm going to be sick. Buy it. File under "Sweaty".

LULU: "The Man With The Golden Gun" (Chelsea). Whass goin' on? Alice Cooper recorded, off his own bat as it were, a song of his own construction based around the novel of the same name, but United Artists (Entertainment From Transamerica Corporation) refused to take him up on it. Then we heard that Rod Stewart was in line for the theme song. Now this! It's full of sinister brass interjections and all the mystery, intrigue and excitement of a stale meat pie. File under "Man From U.N.C.L.E.".

SANTANA: "Practise What You Preach" (CBS). Dunno 'bout this one. I was quite getting into the guitar solos, like, when some goon started yammering on about the Lord. I felt as if I was being condescended to, and when I feel that I start snapping records in half even if they do have nifty guitar solos on. File under "he's got the whole world in his guitar case".

SENSATIONAL ALEX HARVEY BAND: "Anthem" (Vertigo). Curiouser and curiouser. On one side of this single is the full-length album version of "Anthem", complete with vocal, guitar solo, more vocal and Big Finish involving Chick Singer (played by Vicki Silva) and Bagpipes. On the other is the Big Finish without the build-up, obviously designed to follow in the footsteps of "Amazing Grace". If it does, the Sensationals will haveta to go on TV and plug a record that doesn't feature Alex singing. Or maybe he'll just stand there and wave. Sound commoicial strategy, but Definitely Weirdstead. File under "you are Alex Harvey and I claim my copy of Strange Tales 135".

GILBERT O'SULLIVAN: "Christmas Song" (MAM). After the seventh time that G. O'S informed the helpless listener (all right, I was that listener), that he wasn't going to sing "White Christmas", I suffered a severe convulsion from which I could only be revived by repeated playings of Labelle's effort. If you like MOR and you've got a thing about Christmas songs then pile in and pay your money. If not, file under a number 38 bus.

ARGENT: "Keep On Rolling" (Epic). 'Ere, d'you like progressive music? I do. I even like this dredged-up dreadroid from one of Argent's earliest and most obscure albums, despite the fact that it's got a Jerry Lee Lewis type piano intro from Rod the Arge, *lui-meme*. The B-side's called "I Am The Dance Of Ages", and if that ain't progressive then I dunno what is. File under "progressive music (British)".

MUD: "Lonely This Christmas" (RAK). Ang about, there's anovver Christmas single heaving this way, and it's none other than our old friends Dum, ploughing through as tawdry a piece of cheapo doo-wop as I've heard in a coon's age. (The preceding sentence has just been reported to the Race Relations Board). Anyone tempted to buy this thing is requested to report immediately to their nearest branch of the Mothers Of Invention's "Cruising With Ruben And The Jets" where all will be made distressingly clear. File under "Crap-do-wap-do-waddy-crap-do-wap-do-waddy ..."

RINGO STARR: "Only You" (Apple). Only you, Ringo, could have made this record. It's extremely amiable, has a simple charming pseudo-reggae beat, and comes on like a Nice Guy. Unfortunately it's crashingly dull. File under "crashingly dull".

GRAHAM BONNET: "Back Row In The Stalls" (DJM). While Nigel Olsson steals GB's thunder with his revived version of "Only One Woman", the man behind that amazing lung-busting vocal fritters away talent, money and studio time with a startingly useless piece of neo-'20' razzmatazz. Get hip to the trip, Bonnet! You are needed elsewhere, destroying microphone with sheer vocal firepower and deafening engineers. Get back to your roots before it's too late. File under "Lost his Marbles".

★ Long Acre, that is.

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DEC 22 LONDON The Rainbow

Pics: IAN DICKSON

How I feel fantastically fit and active nowadays, by Rod Stewart...

SUSAN AND JANE have been hanging around the hotel lounge for something like seven hours now and, as the saying goes, Time is Money.

The two 18-year-old Manchester schoolgirls have had an expensive weekend: there was the ticket money for two nights of The Faces at Belle Vue, money spent on gifts (including a teddy bear for Rod Stewart), and a bottle of Mateus Rose for the lads. And there's the money spent on food and drink while the girls wait around patiently for a glimpse and maybe the chance of a word or two with their favourite rock band.

"We wouldn't do it for anyone," says Susan, still cheerful and apparently not in the least bit concerned about the time and money. So what do you like about The Faces, girls? "Well, the music and their personalities," replies Jane. "Don't think we're not open-minded or anything. We like other kinds of music as well . . ."

It's just turned half past six on Sunday evening, and a few hours later The Faces are due to play their second and final gig at Belle Vue, second venue of their British Christmas Tour. In the next couple of hours or so all five Faces will appear in the lounge to meet for the seven mile drive to the gig. And they'd all been up until just before dawn that morning, drinking in their rooms after the bar had closed at Slack Alice's — George Best's night-club. Stewart and Kenney Jones surfaced just in time for a six o'clock broadcast at Piccadilly Radio. Since becoming a father Jones says he's used to getting up at a reasonable hour. "But then Rod and I have always been the first to get up," he adds.

Jones is the quiet — and constantly alert — member of the group. Clad simply in black T-shirt and pressed Levis, with tinted hair, he's the first to appear in the lounge. He's there early not by choice, but because he'd arranged to do an interview with a Manchester journalist. After twenty minutes or so of waiting, Jones complains about the reporter who hasn't turned up. "And I got ready bleedin' early for him." The guy doesn't show, and Jones, after talking to Susan and Jane, goes off to eat.

As a drummer Jones has improved radically, and Rod Stewart is quick to point this out. "Kenney's improved tenfold. I think he's probably been listening to a lot of drummers." Like who? "There's only four drummers," Stewart says categorically. "Kirke, Watts, Waller and Jones." Stewart's spent the afternoon watching the Liverpool-West Ham match on TV, and in catching up on his sleep. His late-arrival in the lounge also had something to do with losing a hair-dryer. "He'd lose his head if it wasn't screwed on," Stewart's chauffeur Cyril Barnes had commented earlier. Barnes, a corpulent man in his fifties, whose benevolent ambience is further enhanced by a loud check suit, shares Stewart's Ascot home — occupying the bed-room immediately adjacent to Stewart's. Barnes has a touch of flu, and complains a little about the lack of sleep.

"When he (Stewart) gets up, everybody gets up," he says. Barnes used to run a car hire firm with his son John; that is, until Stewart got him drunk one night and offered him a job. Barnes Senior doesn't usually come on the road with The Faces, but on this tour they're using their own cars, and he's required to drive around Stewart's Lamborghini.

By the time Stewart arrives in the lounge, the room has filled up with the more conservatively attired hotel residents. "Innit gorgeous," remarks one such lady of the singer, who's not a little flamboyant, dressed in red tights hooped with yellow and blue. The Stewart Flamboyance is emphasised by one of his scoop-neck silk shirts, over which has been pulled a sweater that has all the jazziness of a peacock on heat.

Stewart spends his time between drinking Bacardi and coke and autograph-signing as we talk about just why he and the rest of The Faces seem to have hit form once more.

"There's more unity in the band now. Someone said that the band is now playing as good as I sing — whatever that may mean. We've all suddenly realised what we like in music, and what our aim is."

And what's that?

"I've got to be careful what I say here." He pauses. "We like to chugalug. We used to go off at little tangents."

Stewart goes on to say that Tetsu is now Laying Back in the Band, implying that he's now found his niche in The Faces. But getting Stewart's own album — and Woody's — completed has also helped.

What about the new single ("You Can Make Me Dance, Sing Or Do Anything") in the light of his saying The Faces would never record again?

"I'm allowed to change my mind. I think The Faces are a great singles band. I don't know about recording an album. I'd like us to record six or seven singles in the next six months. Obviously we wouldn't release them all. We don't work well in the studio if we're in there for a long period of time. I don't think the new single is our best. I think 'Pool Hall Richard' is."

Although "You Can Make Me Dance" is credited to the group, the lyrics are in fact Stewart's while the majority of the musical ideas came from Wood. "It was three or four different songs thrown together." Of his recent solo single "Farewell" — which didn't do as well as previous Stewart singles — he has this to say: "I didn't think it had any magic. The fact that the album sold 300,000 in the first week was bound to rip the ass off the single." And of "Smiler" he comments, "I think it might be a little too precise. There was probably too much thought went into it. I was a little bit disappointed with the American sales, but there have been a lot of other albums around."

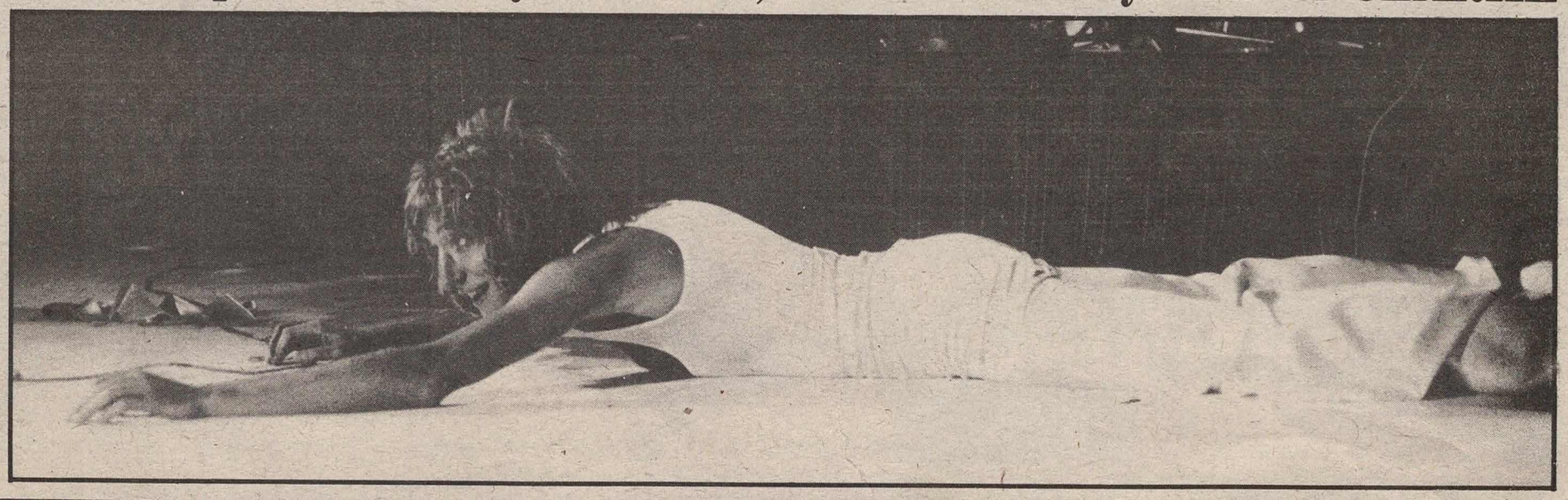
Stewart and the rest of the band are currently looking abnormally healthy. Did he think this had anything to do with the way the band's playing? "I had a feeling you were going to ask me that, and I've bin trying to think of an appropriate answer, but I haven't been able to come up with one. I keep quite regular hours. I don't smoke. It's a dirty habit. I can't bear women who smoke. I run round the garden a couple of times a week — which, when you consider it's 70 acres, is a great hangover cure. It takes a lot of will-power to get out of the pit and start running.

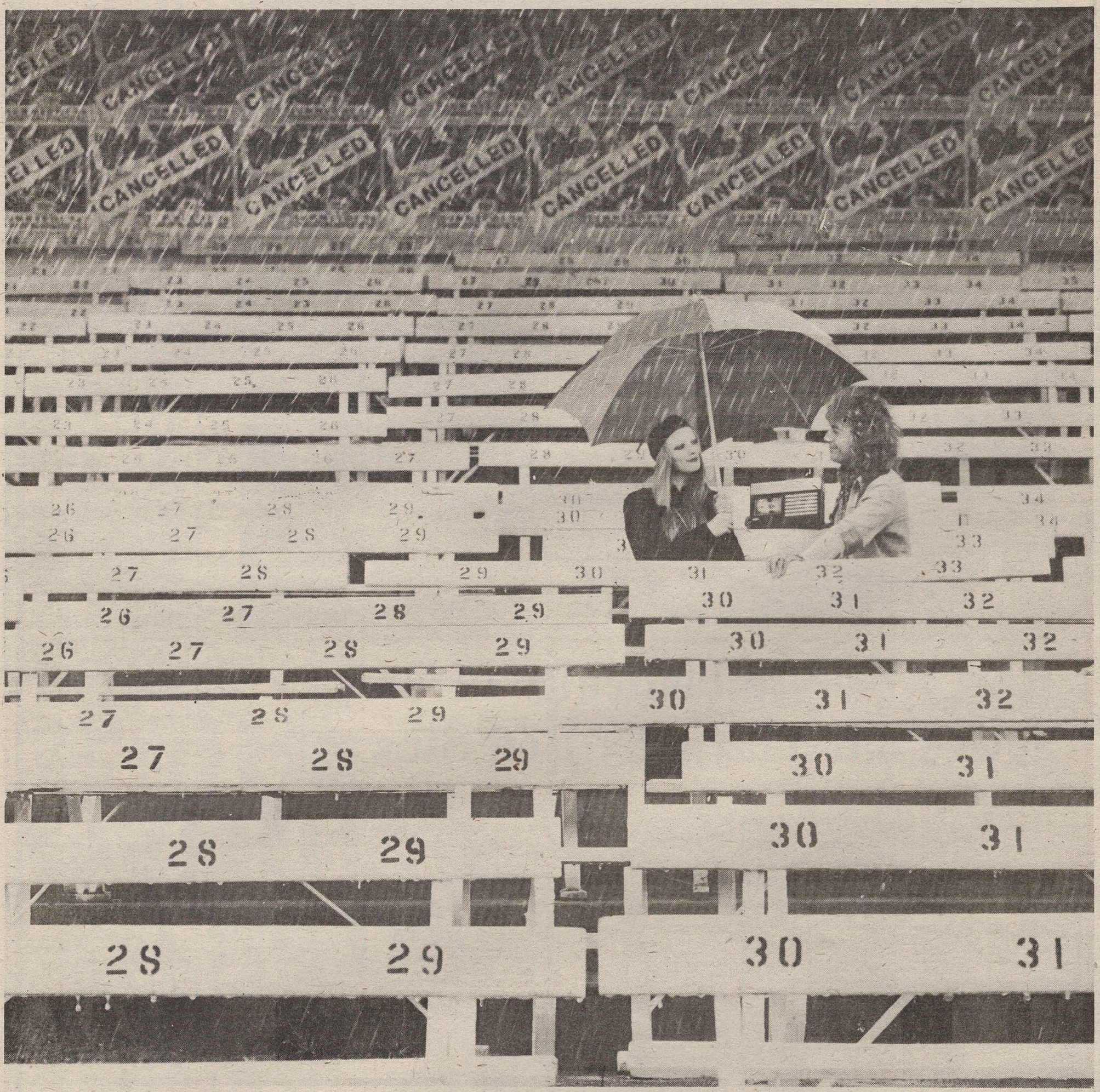
"Woody's wasted. Mac's wasted. If anything, Mac's more wasted than ever. And Tetsu . . . I thought I could drink, but yesterday he was drinking from ten in the morning till four the following morning. Tetsu's the only sinful drinker in the band. It's that olive skin which makes him look fit."

Stewart denies emphatically that he and Dee Harrington are at long last getting hitched. "I've got nothing to gain by marriage as the law stands at the moment. The only way I'd get married was if a divorce

●*Continues page 33*

...Press-ups are the key to health, he tells a flabby STEVE CLARKE





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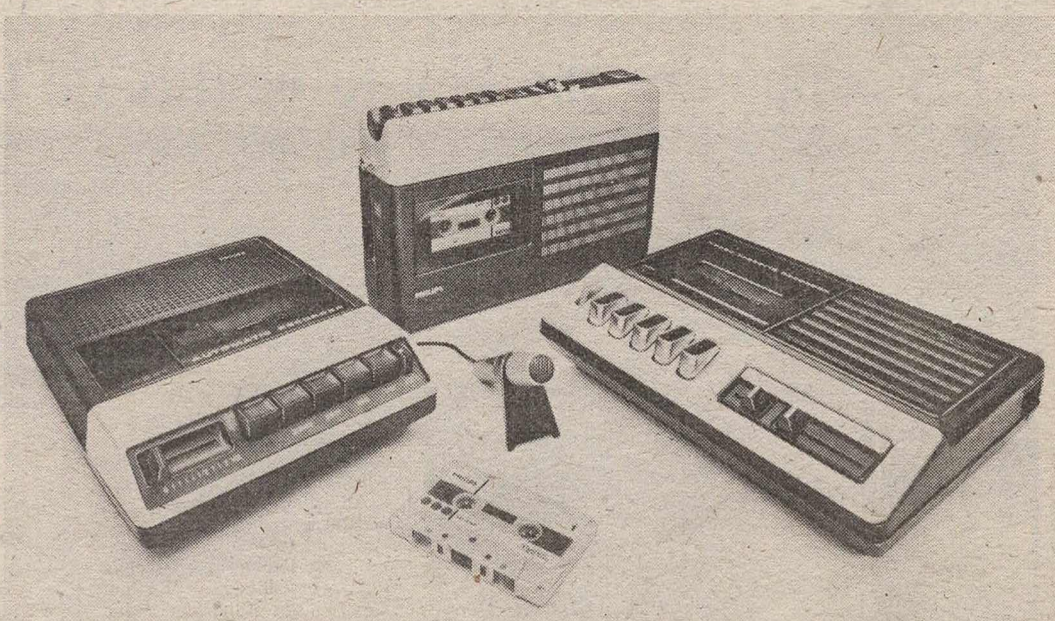

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PLATTERS

YES: "Relayer" (Atlantic)

"Snakes are coiled upon the granite/Horsemen ride into the west/Moons are rising on the planet-/where the worst must suffer like the rest."

(Donald Lehmkuhl, October, 1974)

Hesitant steps to freedom

EXCLUSIVE REVIEW by TONY TYLER

Yup, this is another Roger Dean album cover.

And this album is a good deal better than "Tales From Topographic Oceans", so sit back and relax.

That's not to say it's a wonderful record, or even the best that Yes can contrive with their current lineup.

"Relayer" is the best they've been able to contrive with the small amount of time they set themselves for the task — six weeks in the studio is not a long time when you've got a totally-new musician to integrate into a key role.

And yet already Patrick Moraz has proved the wisdom of their mutual choice, with the result that "Relayer" is perhaps texturally-richer than any recent Yes LPs — and if some of the over-complication has still not been eradicated, it does seem to function within its own terms much better than on some previous outings.

Best of all, I like the apparent return to melodicism. After hundreds of bars of double — or even triple-tempo passages, the listener starts unconsciously searching for a *tune* — just as an anchor, after all, because Yes' music is still fearfully involved and, like all their albums, "Relayer" needs a few listens Before You Can Get Into It On More Than A Superficial Level.

The first side contains a single section: "The Gates Of Delirium". And right away, it could almost be one of the later versions of King Crimson that we're listening to. Keyboard cascades and fragmentary fast guitar chromatic runs hang in a limbo while an understudied tempo is quietly created from the sound backdrop. But now we're getting into Orchestral Territory — the very stuff of Symphonic Rock — and now a fast 4/4 with the words:

"Stand and fight we do consider/Reminded of an inner pact between us/That's seen as we go/And ride there/In Motion/To fields in debts of honour defending."

Yes, um, well Jon Anderson's lyrics are surely still based round the Malorian premise which has made his name a Household Word.

But this "Gates Of Delirium" piece is somehow unsatisfactory. Perhaps it's the constant changes of tempo (or the constant ditching of beats in order to fool the listeners) which make me frustrated. But the organised passages are remarkably tight and the "sound curtain" created by Moraz is a good deal more satisfactory than the previous plethorae of consecutive showcases for each member of the group.

It's just that I feel their adoption of free music (as evidenced by their interest in Vangelis Papathanassiou and their subsequent hiring of Patrick Moraz) is a good step to take — and yet these experiments are still much too hesitant and are overwhelmed by the monstroso/orchestral/flash-rock sections which either blitzkrieg one into a state of passive acceptance of irritate one intensely.

But all these feelings of frustration vanish on the coda of "Gates Of Delirium," which is called "Soon". The previous pitch of freneticism tapers away smoothly into a decidedly Frippish weave of sound, which in turn is followed by Steve Howe's pedal steel slowly outlining the melody.

The piece is slow, decidedly moving and by far the nicest moment on the entire album, possibly because of its juxtaposition to about the most fiercely-frantic section. And they don't really overdo it.

"Soon Oh soon the light/Ours to shape for all time, ours the right/The Sun will lead us/Our reason to be here."

A bit optimistic, perhaps, but all good honest Denim Consciousness and anyway the tune is really pleasant. This ends the first side.

Second half consists of two pieces — "Sound Chaser" (which is the number they use to open their current stage set) and "To Be Over".

The former is perhaps the best example of both Moraz' style of playing — plenty of cascading piano and super-speed tinkles — and of the free-form leanings that the group so wish to adopt.

But the final result is a certain amount of hesitation about the way the whole thing should go: the constant tempo changes and dropped beats leave the listener on one leg for far too long.

Yet although there's plenty of the thunderous speed and precision that typifies this genre, it seems no more excessive than before — largely because of the many moments on "Relayer" which succeed . . . for precisely the opposite reasons.

The next example of which is the final track, the second half of Side Two — "To Be Over".

Again, a *tune* — several tunes, in fact. It's introduced by Howe's pedal steel and takes a contrapuntal form with the keyboards following the main theme, while the guitar, then another keyboard, then a sitar-guitar, gradually exchange and build.

There's something vaguely campfire/mouthorgan about the main melody, but it grows well and ingeniously and many of the devices used to increase the tension of the fugue work because, at all times, the individual notes are discernable *as fulfilling a function.*

This is not something which can always be said of latterday Yes music, and of "Topographic Oceans" in particular.

So here we have it: the ninth Yes album and probably the most satisfactory original set since "Close to the Edge", for which much thanks, amigos.

All criticisms made relate to general Symphomaniac tendencies (and to the obvious rush-job) and I've a strong feeling that these will be largely redundant in terms of the next album. After all, "Relayer" was made in a great deal of haste. And it's my impression that a set in which Moraz' full participation had been felt *from the very beginning* would prove to be the new limb that the band, to their credit, are most decidedly seeking out.

All lyrics quoted copyright Topographic Music Ltd., 1974.

B. B. KING & BOBBY BLAND: "Live... Together For The First Time" (ABC)

I didn't think they were making records like this any more.

While John Lee Hooker falls into the hands of ravioli-brained producers still hung up on supersessions, Muddy Waters repeats himself endlessly, Sonny Terry and Brownie McGhee go cabaret and B. B. King himself gets lumbered with last year's worn-out soul/Vegas licks, someone deep in the bowels of ABC is obviously still getting off enough on blues to get a project like this together.

Bobby Bland, the connoisseurs' soul singer.

I remember reading a chapter all about him in Charles Keils' important but rare book "Urban Blues" (published, if my memory serves me well, by the University Of Chicago Press) when I was still at school and wishing that I could get to hear this guy who so impressed Keils.

The nation's stores have not exactly been swamped with Bobby Bland's albums, and so it's gonna be helpful to him(now that "His California Album" and "Dreamer" are available) to be teamed up with B. B. King, who is by no means obscure.

Let B. B.'s current insipid recording output not blind you to the fact that he's the *sine qua non* of blues guitar. On this album, he gets a chance to play nothing but.

He and Bland get together and groove on each other, stumble over each others lines, effortlessly set each other up, play their greatest hits (and each others), and generally have a great time in front of a ravenously appreciative audience with the assistance of a band who know when to let loose and when to lay out.

A lot of summit meeting/team up albums tend to turn out to be gigantic stiffs. Remember that "Free Creek" horror of a few years back? It was a legend for about six years, and when it finally got released it turned out to be godawful.

This one doesn't promise anything it can't deliver, and is just as good as it ought to be. Two masters on top of their form, multiplying each other instead of subtracting. If blues is your shot, then pick up on this.

It is, to coin a phrase, Da Goods.

Charles Shaar Murray

AL BROWN: "Here I Am, Baby" (Trojan)

AL BROWN'S this joker who does great Al Green impressions, only in reggae; he nearly had a hit earlier this year with "Here I Am", which was fine because it demonstrated firstly that Green's songs could still work without the Willie Mitchell treatment, and secondly that they had far more commercial potential than his record company at that time seemed prepared to give him credit for.

Brown's quite joyously unrepentant on this album. He performs Al Green and other soul favourites with carefree abandon and standard reggae modifications.

All songs adhere reasonably closely to the spirit of the original, something that applies particularly to the Al Green songs, the aforementioned "Here I Am", and "Love And Happiness", while he also includes Kristofferson's "For The Good Times", mirroring the Green delivery on "I'm Still In Love With You".

I suppose what gives him respectability is the fact that he sings so well, and that it's a charming album of affectionate pastiche.

There's little that's not immediately likeable. Brown isn't about to make any concessions to ethnic reggae which might compromise his commercial appeal. He includes versions of The Doobie Brothers' "Listen To The Music" and New York City's "Quick, Fast, In A Hurry" which manages to be elegant and rough simultaneously.

Anyway, I told you Al was quite a lad; well, the composers of "Listen To The Music", "Love And Happiness" and "Loving Arms" (the lovely Mentor Williams song from the Dobie Grey album) are listed as "unknown".

Still, the people concerned might yet be grateful, because the album could contain anything up to six hit singles. In particular, "Listen To The Music" should be a Number One if Ken Boothe has achieved a real breakthrough.

Bob Woffinden

GONG: "You" (Virgin)

LAYDEEZ AND Gennulmen — Virgin bring you. almost direct from their success with cheap cheese, the new and improved Gong!

And how is Gong improved you ask? Well, every customer purchasing "You", the band's third full-price album for Virgin, receives, for no further payment, a hefty chunk of instant funk, courtesy of Daevid Allen and his Radio Gnome Dance Orchestra, on side two of this important (at least for Gong) issue.

But what's on side one, you wonder?

May I put your mind at rest and inform you that Gong have nothing up their sleeves on this portion except their usual combination of zaniness, musicianship and downright individuality.

Of course, it's all endearing confusion — there are five titles and only three actual tracks for a start — but I'll do my best to try and describe the events as they occur.

First and foremost there's Allen himself, the Gary Shearston of the Pot Head Pixies — he has some merry melodies and loopy lyrics, for you to chew over. Next on is likeable Hi T. Moonweed, kid synthesiser himself — he provides his drone for today.

It's at this juncture that bassist Mike Howlett and effervescent drummer Pierry Moerlen decide that a little getting-it on might be good for the shareholders to this they do, to the obvious delight of Didier Malherbe, who immediately puts down his pile of old Charlie Parker records, grabs his sax and also participates.

This frantic jam terminates as Hi. T. moves into pastoral, Floydian mood with "A Sprinkling Of Clouds", the formations turning from cirro-cumulus to heavier shapes as the side closes.

Flipover time, a couple of minutes of frivolity involving our old friend Zero the Hero and then we're into the big one — "The Isle Of Everywhere", ten minutes of MFSP (Music For Soul Psychedelics), with Howlett setting down a compulsive riff amid a sea of electronic sounds; Moerlen pushing as though he'd spent the whole of his summer hols at Sigma Sound; even guitarist Steve Hillage getting back to the basics.

All this leaves Malherbe plenty of room to stretch out, and stretch out he does, mixing the logical with the illogical, prodding here and probing there — and, all the time, as Sonny Bono once remarked, the beat goes on . . . and on . . . and on . . . and on; Hillage taking the lead as the tension mounts and creating some marvellously inventive sounds till Allen returns to depress the goodbye button and riff out on a mixture of vocalese and nonsensical 3/4, thus allowing the listener a chance to head for the nearest shower and cool off awhile.

Okay, believers in Gong mythology — and you can count me in — will enjoy the first half of this album. But it's the other half that's gonna gain this charismatic crew a whole host of new friends and win them wider recognition.

Fred Dellar

Lack of dynamics

JOHNNY WINTER: "John Dawson Winter III" (Blue Sky, Import)

AT LEAST it's better than "Saints And Sinners."

Come to that, 35 minutes of belching and farting would have been better than "Saints And Sinners," but the replacement of Rick Derringer by Shelly Yakus as Controlmeister has wrought some significant, if minor, improvements.

Most noticeable to these is the ditching of the cluttered, oveproduced fell of the last opus in favour of a simpler and more open feel, though the dull, undynamic sound isn't overly appealing.

Since most of you are dead anxious to hear about the album's new Lennon song, "Rock'n Roll People," and since Winter and Yakus have stuck it right up front where we can all get at it, let us do so.

Actually, it's dreadful, and it's quite obvious why Lennon was not particularly anxious to sing it himself. Lines like "my father was a mother/my mother was the sun" aren't too staggering, and Winter doesn't seem particularly thrilled with it himself.

Things have come to a sorry pass when John Lennon gives his best songs to Ringo Starr.

The magic invocation of "Rock And Roll" zooms in again on the very next track, "The Golden Olden Days Of Rock And Roll", which is another of those take-me-back-to-when-men-were-men-and-rock-wuz-a-gig-fit-for-heroes type efforts. It'd be okay on a juke box, but it's deffo short on the ol' lustre.

Winter's guitar playing is pretty sluggish throughout, actually. On "Self-Destructive Blues" (great title, though) he runs through one of those patented medium 12-bar shuffles he's been knocking out ever since they first allowed him into a studio, but that blazing edge seems to have dulled and he just sounds like any other fast-fingered white blues guitarist.

Only four tracks have anything real to commend them.

"Stranger" is a rather nondescript ballad, but Winter uses a very fetching soft rippling rhythm guitar against a Leslie speaker lead guitar sound, similar to the treatment of "No Time To Live" on the "Johnny Winter And" album.

"Love Song To Me" is a bouncy piece of country hoke with mildly amusing lyrics about how anybody who spends money on Winterproducts can be a friend of his, and there's agreat Derringer rocker called "Roll With Me."

My own personal fave is "Sweet Papa John", a kind of country blues thing with multiple overdub lead guitar againsta solitary bass drum. Pete Erskine sez he likes "Get Next To My Mojo."

I can't get too enthusiastic about "John Dawson Winter III." There's nothing actively wrong with it, but then it doesn't cause much of a jump on the ecstatometer either.

Basically, Winter hasn't made a genuinely excellent album since "Still Alive And Well," and I'm beginning to worry about the boy.

This album is recommended to Winter completists only — except for those folks who absolutely have to own every song that John Lennon ever wrote.

Charles Shaar Murray

PLATTERS

When the cauterizing had to stop

SLADE: "Slade In Flame" (Polydor)

S'FUNNY THING about Slade.

They started out as a revolution and ended up as just another band. A good one, sure, but their days as a phenomenon seem to be past.

Their blast-furnace intensity, once upon a time a good eight hundred degrees hotter than anything else available,seems to have cooled.

In objective terms, they've improved. On the evidence presented here, their command of their instruments is far more assured and wide-ranging than it's ever been before, the songwriting of Noddy Holder and Jim Lea has grown much more sophisticated and Chas Chandler's production has smoothed out a lot.

The trouble is that not one of the songs in this collection has the blazing, epic quality of "Cum On Feel The Noize" or "Mama Weer All Crazee Now". (The titles are even all spelled correctly, f'Chrissake).

Those were songs to swamp you, sonic floods to tear you loose and carry you away to wherever Slade wanted you to go, decapitating musical power-saw to disconnect you from whatever bad shit you had bouncing around in your head and drive you straight back into your body.

Cauterising rock and roll surgery is what they were, and there's nothing in here that can do that.

Of course, there's lots of nice things to sit and listen to.

"Far Far Away" is brilliant, a real sense of wonder and vibrant joie de vivre, and on "O.K., Yesterday Was Yesterday", Dave Hill unleashes a continuous barrage of slide guitar all the way through the song in patented Johnny Winter style.

He's also pretty impressive on the otherwise totally uninteresting "Lay It Down", where he blows an impeccable solo just like all them orthodox guitar heroes do.

Holder still ain't no slouch as a singer, and his slurred, sneering vocal on "This Girl" matches Lea's grungy clavinet right down to the ground.

In conventional terms, there's not much wrong with "Slade In Flame", and an awful lot dead-on right. The only trouble is that they shouldn't have to set themselves up for assessment on conventional terms.

Only the occasional track or moment contains that unique powerdrive madness which made Slade Slade. The rest of the time they just sound like a good band with nice songs and an excellent singer.

Of course, a lot of that could have to do with the fact that "Slade In Flame" is after all a movie soundtrack, from a movie all about the rise and fall of a rock and roll band.

It's set in the late '60s, so a lot of the melodic Beatliness of numbers like "Far Far Away" and "How Does It Feel" could be down to Holder and Lea writing period material to order.

Maybe the album will develop additional resonances when we've all seen the movie. I dunno.

Personally, I think they're giving themselves a bum deal, and I feel as disappointed as I always do when a great band is content to make a merely good album. After all, what we need from Slade is Sladeness.

Charles Shaar Murray

"Don't laugh — I just swallowed me 'at"

JEFFERSON STARSHIP: "Dragonfly" (Grunt)

HONESTLY, HAVING even to think about Jeff Airplane/Starship/whatever these days is getting to be a bore.

With the inspired madness of their first four long players long petrified relics of the vinyl jungle, the main criterion for judging them almost has to be based on the fact that they even have the enthusiasm to play and record anymore. It's almost like they punch the clock on entering the studio.

Jeff's enervating state of affairs is due in good part to Marty Balin's exit, a fact borne out by his presence on this elpee providing the one really good song.

At first Kantner's space opera fantasies had enough naive enthusiasm and internal logic to be quite enjoyable, but nowadays his polemics are really dumb, and coupled with his current Kung Fu Konsciousness . . . Well, what do you make of a bozo who can write, "It's like a tear in the hand of a Western man/He'll tell you about salt, carbon and water/But a tear to a Chinese man/He'll tell you about sadness and sorrow or the love of a man and a woman"?

Such writing has also rubbed off on the missus, and Grace's entries sure are losers, except for the novel concept, "I never thought there were corners in time/Till I was told to stand in one . . . But I pretend one wall is the past and one is the future/And I just stand here like the present/Looking for a good place to run".

In fact, nearly all the lyrics are the work of complacent, hippy-dippy yo-yos who have been too long in marijuana heaven. This is especially true of Robert Hunter, and I can't quite decide if David Freidberg was joking when he set Hunter's lyrics against the music from "Black Is Black".

The saviour is Balin. His song, "Caroline", is more or less stream-of-emotion, some elegant imagery being conjured up among the phrases and couplets that exist purely for their sound.

The band generate more enthusiasm than they've shown in years, Craig Chaquico slicing in guitar fills against an insistent rhythm, with intricate vocal harmonies strung throughout the choruses. It's the album's highlight, which isn't a promising testimonial for Jeff.

Ignoring the lyrics, the music is pretty good, thought hardly possessed. The rhythm unit frequently kicks its ass in unusual directions, with Pete Sears' loping bass well to the fore. (His studied piano classicisms also make for a nice injection.) David Freiberg's fingernails-on-blackboard vocals are thankfully muted, Chaquico's relatively uninfluenced guitarwork is a refreshing change, and Papa John Creech has worked his basic buzz-saw white noise approach into spidery melodies which climb in and out of the background, breathing life into the most wimpoid songs.

Ultimately, one can only hope they build their goddamn starship and take off, or else find reason for playing beyond the fact that it beats a bread line.

Albums as uninvolved as this — though in character — are an affront to world shortage.

Jonh Ingham

BOB MARLEY AND THE WAILERS: "Rasta Revolution" (Trojan)

THIS IS a re-release of the first Bob Marley album. It's in stereo. It should've been in mono.

Despite the fact that the original cuts of "Duppy Conqueror" and "400 Years" (which subsequently turned up in refined form on the Island albums "Catch A Fire" and "Burnin'" respectively) can be witnessed, "Rasta Revolution" makes for inordinately dull, lacklustre listening.

Throughout, production (by Lee Perry in Kingston, Jamaica) may have been achieved by immersing the masters in lukewarm tar. "Mr. Brown" — as the lady on the sleeve notes says — is probably the best track.

Enthusiasts only, I'm afraid.

Pete Erskine

GENESIS: "The Lamb Lies Down On Broadway" (Charisma)

TO PARODY Peter Gabriel: I suppose listening to this is a bit like busting for a crap and having to wade across a ploughed field in wellies to reach the hedge on the other side.

Every bit the New Donleavy — sans the saucy bits — Peter Gabriel has a positive fixation for deliberately off-balance cinematic imagery and a fetish for lyrical style and construction, and in particular the widespread use of onomatopoeic devices and interior verbal rhythm. In short, he likes messing about with words.

Initially, this lunatic, sensuous stance, when combined with some adept and tremendously atmospheric instrumental scene-setting is extremely absorbing (viz. the title track) and mentally (quite satisfyingly) exhausting. (That is, if one is to try to avoid being thrown from a kind of wild mouse circuit of stylistic sidings, cross-references and double entendres, which manages at the same time to be *almost* clearly discernible, whilst at the same time totally oblique).

"The Lamb Lies Down On Broadway" purports to tell the tale of Puerto Rican Rael — the universal streetkid — whose feelings of social impotency manifest themselves through his spraycan autographs.

We enter as Rael appears from the depths of the subway having just left his mark. On his way down the street, after having passed Patrolman Frank Leonowich who "looks at Rael in much the same way that other patrolmen look at him, and Rael only just hides that he is hiding something", notes a lamb "which has nothing whatsoever to do with Rael, or any other lamb", prostrating itself in the steam rising from the gratings in the street.

From here on things get a little Quirky. Caryl Chessman (one of the last to be executed in the gas chamber — in San Quentin), Lenny Bruce, Groucho Marx, Marshall McLuhan, Howard Hughes and the Ku Klux Klan make seemingly unrelated cameo appearances and Rael becomes the hapless victim of some weightily surreal didactic journey spattered with occasional dramatic successes like "The Grand Parade Of Lifeless Packaging" with its cybernetic arrangements encompassing an effect on Gabriel's voice akin to phased fingerbells.

Subsequently the listener finds himself wading knee-deep in symbolism — whose purpose seems more intent upon the reinforcement of the aforementioned style and scansion than the furthering of The Lesson.

In the process, the burden borne by the music causes it certain arthritic problems.

Elements of Greek mythology are drawn upon and tampered with. The story gets weightier and weightier and Gabriel's lyrical devices begin to take on the aspect of the Oldfield multi-layer approach leaving the listener with multiple blisters of the crust.

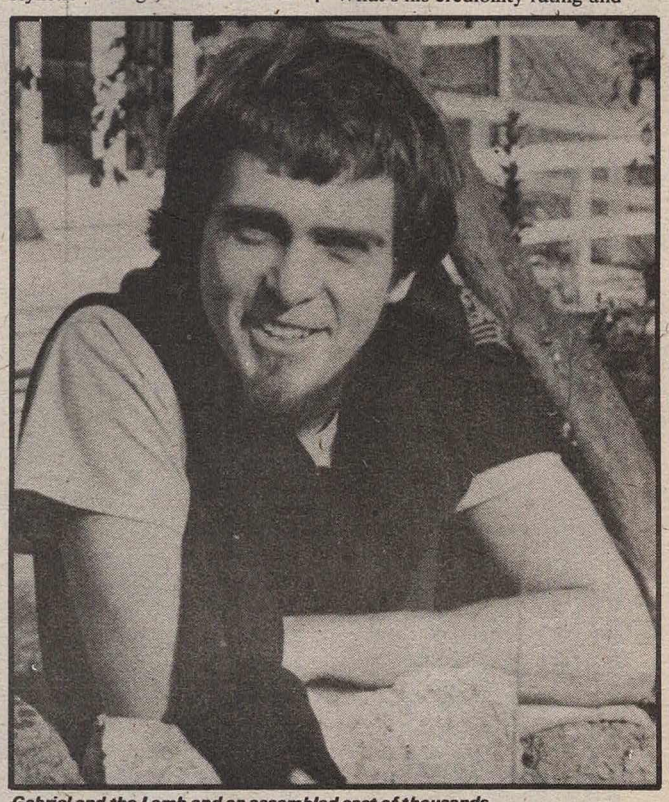
Had the band concentrated instead on presenting a series of atmospheric vignettes — as presented in the opening — this might've been a (wait for it) bobbydazzler. As it is, the concentration of thought is as unpalatable as reading the Lord's Prayer off the head of a pin.

Pete Erskine

FRED FRITH: "Guitar Solos" (Caroline)

ALRIGHT, so who is Fred Frith and why is he saying all these authoritative things about everybody's favourite pickers every week?

What gives this man the right to get all didactic and analytical about the likes of J.B. and F.Z.? What's his credibility rating and



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WISHBONE ASH: "There's The Rub" (MCA)

WHEN MCA pulled the Wishbone, their wish came true.

They got a safe, hard working, hit rock band, happy to toil away at the same successful formula without protest. And since the formula's a beaut, everyone's happy.

The initial concept was simple. One talented axeman can mean guaranteed chart longevity for even the most pedestrian band — problems such as the occasional mental and physical breakdown notwithstanding.

Put two talented pickers in the same four-piece, sparking ideas off each other, and you might as well press the platinum platters at the outset.

The Ash used to mean Andy Powell and Ted Turner, but Ted's fled, to be replaced by one Laurie Wisefield. If you can hear the difference, you've been reading your NME Guitar Book better than most.

Wisefield proves a more than adequate Turner re-tread, taking all those instrumental Z-bends at high speed without losing his grip. Guitar freaks can safely invest in Ash Model II. You get the usual smooth musical ride.

If you want to get straight to the nitty-gritty, the album's final cut "F.U.B.B." is a classic Ash work-out, a most pleasing display of fretboard gymnastics, performed with finesse and neatness, not a rumpled gymnslip in sight. "F.U.B.B." apparently stands for "Fucked Up Beyond Belief", but why the Ash should want to call their music anything so aggressive is unclear.

The point about their music is its polite restraint. After all, they doubtless reason, expertise gets a little ground down by an excess of heavy metal. Trick-cyclists look out of place driving steam-rollers.

"F.U.B.B." has as delicate an air as is possible with so many watts flying around. The band's twin leads interlock with the shyness of gay stags rubbing antlers.

The cut even maintains its politeness when one of the guys steps daintily onto a wah-wah pedal and the rhythm section sets aside its cucumber sandwiches for something of a thrash.

"F.U.B.B." has a certain majesty about it, soaring to a climax that's handled with taste, like a royal orgasm.

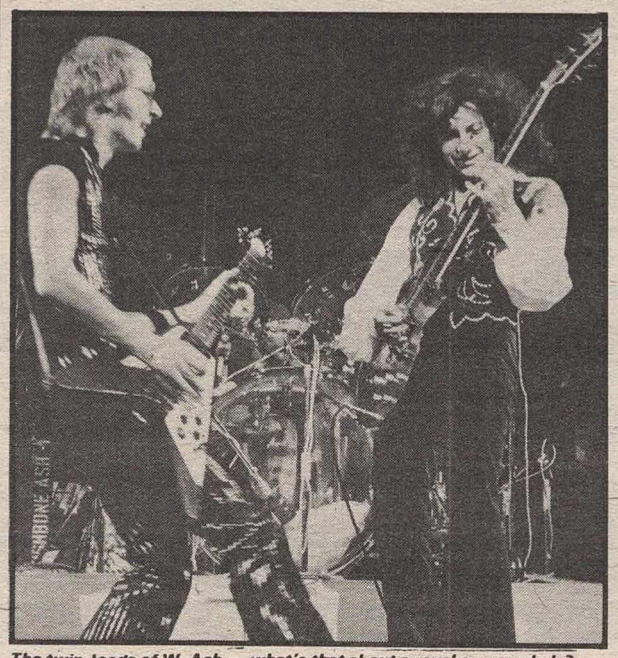
The Ash aim to produce intriguing sounds without wandering too far from the safe haven of the identi-kit rock line-up. They also do it without punching holes in your eardrums. And, by and large, they succeed. This is a very amiable set that demands your attention without rattling your teeth.

For those who'd find two sides of guitar convolutions daunting, the Ash make suitable provision. He's called Martin Turner and he belongs to one of the two great schools of English rock vocalists — more your Jack Bruce quality warble than your Robert Plant death throe.

Martin puts in a typically unpretentious performance on the other five cuts, notably "Silver Shoes" and "Hometown". It can't be said that the melodies cling like limpets to your memory, but the experience is agreeable enough when you're undergoing it, and that's the main thing.

Wishbone Ash show what a rock band can do with a little ingenuity and respect for their listeners' boredom threshold. There's no need to risk a musical rupture every time a plectrum's lifted.

Finally, something should be said about the album's producer. He's called Bill Szymczyk, which means he's in the unusual position of having no vowels in his surname; not every band has a producer who's been disemvowelled. **Bob Edmunds**



The twin leads of W. Ash — what's that about a royal orgasm, lads?

how come he wears the most ludicrous trousers in the whole of rock and roll?

Well, Pancho, it may just have something to do with the fact that he's just issued an album of the most refreshing and innovatory guitar music that I've heard in years.

"Guitar Solos" may not be a Whole New Approach to guitar playing, but I can quite truthfully say that in Cthulhu knows how long of listening to famed axemen, I ain't never hoid anything like it.

Frith's approach is simultaneously cunningly naive and highly sophisticated.

Somehow, this ill-clad oaf has managed to dispose most of the accepted precepts about what constitutes great guitar playing — i.e. left hand on the fretboard and right hand picking somewhere down by the bridge — and yet absorb most of the stylistic and technical innovations that he's written about so learnedly in these pages.

Frith is a Compleat Guitarist in that he plays all of the instrumment. Any part of the guitar which can be used to produce sound is so used, with the end result that it ends up hardly sounding like anything that you're accustomed to hear from the instrument. As he points out in the liner note, it's all natural sounds from guitar and amp — apart from a little bit of fuzz-box here and repeat echo there.

Some of the effects are obtained by using both hands on the fretboard and miking up the neck.

At other times he holds down notes with crocodile clips, or uses a prism as a slide, working on the relationship between the string distance from finger to nut as well as finger to bridge.

The bits that stand out in the mind after several listens are the rolling, asymetrical figure that constitutes "Hello Music" right up front on side one track one, and the extraordinary beauty of several of the passages on the extremely long "No Birds" that takes up the last quarter of the album.

Frith's approach to the guitar is totally revolutionary, and "Guitar Solos" is thus a totally revolutionary album, being a basic exposition of the idiosyncracies and techniques of its maker.

Apart from anything else, it certainly whets the appetite for Henry Cow's next album, on which Frith will hopefully integrate this approach into a group context in a more fully realised manner than he has on the past recordings.

"Guitar Solos" is a source point for many future experiments both by Frith himself and, one hopes, other guitarists who've been looking for some new ways to approach their instrument.

As such, it's an undeniable landmark in the history of rock guitar, and it is to be desired that Frith's fellow guitarists will be prepared to regard it as such and to pick up on the possibilities that he has opened up.

This album is recommended to anybody with even the slightest interest in guitar playing.

Let's just hope that no-one's decided to emulate Frith's taste in trousers, though. That alone could set rock and roll back twenty years.

Charles Shaar Murray

VARIOUS ARTISTS: "Stars Of The Apollo" (CBS)

YOU KNOW THE scene.

Bogart's playing his Sam Spade Private Investigator role — all trenchcoat, trilby, and poker-face — and has just muscled open a door that didn't open to his knock. You know the moment he gets inside that he's going to find a stiff splayed out on the bathroom floor by the fact that the big brown bakelite radio in the corner is playing so loud. Too loud. Drowns the shots see.

Chances are what's playing is something like "Harlem Woogie" by Jimmy Johnson and his Orchestra or "When My Baby Left Me" by Eddie 'Cleanhead' Vinson with Cootie Williams and his orchestra, or indeed almost any track off the first three sides of "Stars Of The Apollo", practically all of which hail from the 'thirties and 'forties.

Most cuts are samplers of the sort of big band jazz that had them lindy-hopping at the black music halls during those decades, foremost amongst which has always been the Apollo, which therefore lends its name to this compendium of what *The Observer* recently conspired to call 'palaentological pop'.

We just calls it music.

Famous bands like those of Earl Hines, Count Baise, Claude Thornhill, and Duke Ellington are all represented, as are many of the greats of female blues-singing, including Bessie Smith with "Gimme A Pigfoot", Billie Holiday with "Wherever You Are" and Sarah Vaughan with "Ain't Misbehavin'."

Side four adds some incongruities like Screamin' Jay Hawkins' R&B classic, "I Put A spell On You" from 1956 and an early (1964) Aretha track, "Evil Gal Blues."

Otherwise it makes ideal mood music for those whose fantasies extend to alligator shoes and zoot suit. **Neil Spencer**

DANDRUFF
IVOR CUTLER

"The voice rings out in measured, magisterial tones. It pauses deliberately after certain of the words to increase the weight of what they're saying:

My father once
Had intercourse
With a polar bear
In Canada."

Molly Parkin THE EVENING STANDARD

"Just because his music is simple he tends, in his own gentle way, to send it up somewhat, it's easy to miss what a good musician Ivor Cutler is. There are traces of Ray Charles in his right hand."

Karl Dallas MELODY MAKER

"There is a British tradition of the absurd which at least includes among its number Edward Lear, Lewis Carroll, The Goons and Monty Python; Ivor Cutler has a place in it too. On the other hand, he is neither bound by it, nor for all I know, conscious of it."

Mike Flood-Page SOUNDS

"If you buy this album, which you should, you might not play it quite as often as some of the squalid trash in your record collection. But I'm willing to bet you'll still be playing it ten years after you last spared a passing thought for most of today's so-called rock giants."

Allan Jones MELODY MAKER

"Each musical generation has to discover Ivor Cutler for itself, it seems. Currently he is to be seen shuffling onto stages with various members of the rock avant-garde such as the Soft Machine or Robert Wyatt intoning his brief epigrammatic poems in his Scots Presbyterian voice, or singing, in a suprisingly rich baritone, strange songs about bugs or girls whose arms hang loose because their bras are too tight, to the wheezy tones of a suprisingly soulful harmonium."

Karl Dallas MELODY MAKER

"This album has 45 tracks."

Ian MacDonald NEW MUSICAL EXPRESS

"If I push a man under a bus, it's for his own good."

Ivor Cutler MELODY MAKER

DANDRUFF

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Touring can make you crazy...

TURN RIGHT OFF the M6 motorway some miles past what are considered the last outposts of civilisation at Manchester and Liverpool, and you'll collide with the small industrial town of Blackburn. Be warned though — few groups make this journey.

Even with a population of just over 100,000 Blackburn is, musically speaking, something of a ghost town and the major anomaly of the gig circuit — which is otherwise doing exceedingly well with a high number of tours and good box office returns.

Over the last couple of years three major crowd pullers, Slade, Status Quo and Bowie have all played the King George's Hall and not one of them had the maximum attendence of 2,200. Not surprisingly just after this unique occurrence, the major concert promoter Mel Bush concluded Blackburn was dead. And proceeded to direct his hands elsewhere.

Recently however, a student of Liverpool University, Alan Murray, decided the situation couldn't be as bleak as first supposed and, with a colleague, set about transforming the town into a lucrative gig.

Alan reckons there's a potential catchment area of half a million people from the surrounding towns of Burnley, Preston and Chorley. For the first promotion, The Groundhogs, they drew 600.

Undeterred by such a lousy turnout they booked in Sparks, printed 200 posters to advertise the fact, and also ran ads. in the Blackburn and Preston local papers. With the publicity the band received for the tour Alan's expecting a good house.

"I think the thing is to get the place known," he says as we stand in the foyer half an hour before the gig begins with a steady flow of people wandering in.

"If the kids recognise this *will* become a reasonable venue, we stand a chance of getting the crowds back in."

(Left) ADRIAN HOPKINS, administrative director of The Rainbow; (below) audience at the Liverpool Empire for DAVID ESSEX.

MIKE TULK, manager Stockton Globe

TONIGHT SHOULD BE no problem really. After all, Sparks have a chart single and album. Kids interested in rock music will want to see them.

Or will they?

The bar at the back of George's Hall is steadily filling up as Pilot (they're in the charts too) take to the stage. And slumped up against a table top is John Sourbuts and his mate Bob Nelson.

As John pulls on his pint he looks more than a little disinterested by the gig and admits he doesn't know why he came. "It's just somewhere to go, I suppose. See what *they're* like."

He gestures with his pot towards the auditorium.

But John, why's Blackburn a notoriously bad gig? Are people just not interested in music?

"It might be that, yeah," he mumbles. "Unless it's because they've found somewhere better to go.

"There'll be a lot going to watch Pink Floyd," he profers. "Me sister's got a ticket for 'em, and her fella's got one as well, and he's been offered ten quid for it in Blackburn."

John doesn't seem to want to elaborate on the situation. Three other people do though. They're Robin Duckworth, his young lady Sally Taylor, and their mate Pete Grover.

"I can't blame groups for not coming," says Pete, who modestly admits he's bonkers over Deep Purple, "because they don't pull enough people. The biggest places round 'ere are Preston and Manchester."

"It's probably the image of Blackburn that puts the big bands off coming, d'yer not think?" suggests Robin. "They think about it being a dirty, grimey town."

And is it?

"Yeah."

The bar is now full, which says very little for the interest Pilot generate, but does suggest the gig will be reasonable. We'll visit Blackburn again later on.

WHERE DO all the young kids come from?

Over the last month there have been somewhere in the region of 30 tours steadily working their way round the country. It's almost as if the bands are working for their Christmas Bonus — which may actually be the case, as quite a number of them have "product" out or due for imminent release.

Up and down this island it's been possible to see an amazing diversity of acts, ranging from heavy rock merchants like Humble Pie, Uriah Heep and Golden Earring to the newer, commercially successful acts like Sparks, Queen, David Essex, and The Bay City Rollers. There are also certain well-established bands gigging who these days rarely appear — namely Jethro Tull and Pink Floyd.

At the extremes of the scale there have been shows by Bassey, Jack Jones, and Ray Conniff. And on the major folk circuit Ralph McTell, Bert Jansch, Steeleye, Fairport and Tom Paxton are doing the rounds.

Following a predictably dull summer, it seems superficially as though the autumn and winter period is reflecting a healthy recovery in the music industry and a high premium on tour work.

But the underlying factors are more significant.

In many areas of the country there are key towns virtually saturated with concerts. For the kids to see as many of these gigs as possible must surely put an inordinate financial strain upon them.

Take for instance, the concerts held in Glasgow between October 11 and November 24. The total was 28, most staged at the Apollo Centre. At that venue Jethro Tull appeared one night, David Essex the next and Golden Earring/Lynyrd Skynyrd the evening after.

For that same period, Liver-

(Above) Birmingham Town Hall, and (below) a successful recent occupant: RALPH MCTELL

NME (MID-TERM) ROAD

ARTIST	BOX OFFICE	CLAPOMETER
MAN	Sold out 12 out of 19 venues. Good business except London Greenwich Concert Hall ("unsatisfactory venue").	Very good.
DAVID ESSEX	Good, sometimes amazing, box-office countrywide (though slow at first in Glasgow and Stockton, then sudden rush). Scenes reminiscent of Beatlemania outside some provincial theatres. Only few seats left for full week at London New Victoria Dec. 2-7.	Very good; often riotous
JETHRO TULL	Generally very good business. London nights doubled up after first two sold out — could have done more if Rainbow free. Three other extra dates added. Some regional variations reported; not quite so hot in Newcastle, for instance.	First London gig "dynamite" (though others thought they'd seen better reactions on previous tours).
PINK FLOYD	Absolute sell out. At Wembley Saturday gig, scalper selling block of four £2.20 tickets for £40.	Very good.
FACES	Comfortably sold out four nights in Glasgow (which is pretty good going); ticket queues in Birmingham.	Very good.
HUMBLE PIE	First of not-too-favourable reports. Promoter non-committal: "They did alright."	Good to very good.
MAGGIE BELL/ PRETTY THINGS	Disappointing. Some venues only threequarters full.	Disappointing
STEELEYE SPAN	Reports of very good sales, with weekend's Rainbow shows (28-29) reportedly sold out. Two of first three dates — Ipswich and Southampton — didn't quite make capacity, but elsewhere box office strong.	We haven't caught them yet.
URIAH HEEP/ PETER FRAMPTON	Mostly sell out or near sell outs; couple of extra venues added.	Good.
LEO SAYER	Relatively early tourer, went out just before record release and tickets shifted faster once his LP started climbing.	Very good response to consolidate earlier success.
BAY CITY ROLLERS	Reports of numerous venues sold out. Mass knickerwetting countrywide for the nation's new bopper idols.	V. Good to ecstatic.
WISHBONE ASH	Generally strong box office, though they toured just before real blitz.	Pretty good; but less than incredible.
ALEX HARVEY	Sold out fair proportion of gigs, including Bradford (Simon Puxley sez no one ever sells out Bradford).	Enthusiastic response, generally enhancing reputation considerably.
GOLDEN EARRING/LYNYRD SKYNYRD	Promoter says tour started off shakily, but has now picked up and is doing good business. Our reports confirm some contradictions. In North, feeling was that number of people had come to see Skynyrd, but this wasn't backed up by London evidence. Sell out at Rainbow with touts out in force.	Good, for Skynyrd too.
ROXY MUSIC	Sold out four nights at Rainbow. Generally good box office but, once again, toured relatively early.	Good to very good.
QUEEN	Reports indicate total sell out. Definitely major success.	Very good, specially Glasgow, Southampton, Swansea — not quite so enthusiastic at Rainbow.
SPARKS	Seem to be playing slightly smaller venues but near to sell out. Swansea a poor one for them. Bopper following vocally (and sometimes physically) in strong evidence.	V. Good, some rioting.
	CANCELLATIONS	
MOTT THE HOOPLE	Pulled out of tour due to Ian Hunter's illness. Management says over 50,000 tickets sold for 25 venues.	
GENESIS	Pulled out due to Steve Hackett's hand injury. Total sell out.	
	TO COME	
RORY GALLAGHER	Starts Dec. 1. Good advance bookings. Extra gigs at Glasgow Apollo and London Rainbow	
STATUS QUO	Starts Dec. 1. Already near to sell out.	
BAD COMPANY	Starts this week. Looks like being an all round killer.	

REPORT

RECORD SALES
New album not moving yet; increased live rating not yet reflected in LP sales.
Album at No. 5; single at No. 1.
"War Child" currently doing less than expected in chart.
No new album, but significant increased sales for "DSOM" and "Meddle"
No New Faces elpee, but Rod's set doing well.
No new album.
Disappointing.
No new album.
No new album, though last one didn't sell as well as expected.
Album selling strongly.
"Rollin' " album at No. 2.
New album just released.
Still relatively poor record sales; new LP hovered round lower 20.
No new album (G. Earring).
New album "Country Life" at No. 15 after second week in Chart.
Album at No. 6 this week.
"Propaganda" in charts this week at No. 11.
due to demand.

(Above, front) JIM and FRANK of Glasgow; (right) more rockin' Glaswegians — plus TONY STEWART, moustache, second from left; (below, front) EMMA, MAX, SUSAN, and HELEN in Birmingham.

Pics: ROBERT ELLIS

. . . especially if you're playing Blackburn. However, it's slightly better in Newcastle, quite good in Birmingham, and a natural gas in Glasgow (where they see more groups than TONY STEWART'S stayed in Holiday Inns). The truth about the tour-jams of '74 revealed herein . . .

ALAN MURRAY, Blackburn/Lancaster University

pool had only slightly fewer big-draw gigs, with Newcastle and Birmingham coming in on a similar level.

That's a helluva lot of bands. And, with such a density of gigs, there's an unprecedented competitive spirit between them.

Mystifyingly, our inquiries in Liverpool, Stockton, Newcastle, Glasgow, Birmingham and Leicester showed that very few of the major acts were failing to pull capacity houses.

There are, however, exceptions.

Golden Earring were only able to draw (according to the venue's general manager Jan Tomasik) 2,000 kids into the 3,000-capacity Apollo — and, according to Chrysalis promoter and administrative director of The Rainbow, Adrian Hopkins, Steeleye Span have also suffered in the rush.

"I'm guaranteeing Steeleye a lot of money on this tour," he explains, "and I need sell-outs at each of the venues to make money. At Portsmouth we went clean, at Ipswich we were 30 short and at Southampton, which is close to Portsmouth, we were about 150 people down. I think the rest of the tour will be a sell-out."

Mud didn't do consistently good business on their recent tour either. At the Stockton Globe Theatre they drew 700 people, claims manager Mike Tulk.

"It doesn't look like they want Wizzard back again either," says Tulk. "They're just doing a few selected venues this time round, but the box office is so slow on it. It's very peculiar. I rate them, and a lot of other people do."

The box-office for Wizzard opened on October 28, the band due to appear on November 22. By November 12, only 500 tickets had been sold.

But John Tobler, who is involved in promoting the Golden Earring tour, has a theory on pre-sales.

"Unless you're really gigantic," he comments, checking off the sales for the Glasgow Apollo, "nobody's selling out straight away. A lot of business is coming in on the night."

There's also evidence that the middle-range groups are losing out to the big boys. A gent on the door at Birmingham Town Hall informed me he'd been to see Fruupp at the Digbeth Civic Centre and the turnout had been 170. A spokesman for the band admitted it was *"terrible"*.

A major surprise in our survey was the success of the current Ralph McTell tour.

Alan Murray, the Optimistic Man in Blackburn (I wonder how Sparks are doing there now?) is also involved with gigs at Lancaster University. He rates McTell as the most successful act they've had, followed by Cockney Rebel and Queen, who both did "reasonably well," and Alex Harvey, who did "just less than Queen". The "worst figures" were for Man.

In Stockton, McTell only half-filled The Globe, which has a capacity of 2,500, but elsewhere the situation has been far better — though he too feels his potential audience has been affected by other tours.

"This is the first place it's been really evident," he said relaxing backstage after the gig. "I've done Manchester five times and it's been sold out every time. This time Tom Paxton's on the week before me and Bert Jansch is around the same time. So obviously it does have an effect. People can't go to three concerts in one week.

"But," he adds, "we outdrew Humble Pie and Cockney Rebel at Leeds. In fact we broke the house record at Leeds University."

BUSINESS HAS never been better at the Liverpool Empire.

In the streets, girls are singing their own curious adaption of a vulgar little soccer ditty called "Dinah":

"David, David, show us yer leg, show us yer leg!"

Essex is in town.

The venue manager, Charles O'Neill is very harrassed, straining to hold a door which a couple of dozen gym-slips are earnestly attempting to demolish.

"After 23 years," he puffs, "I thought I'd seen everything. But *this* is something quite new."

O'Neill's own security force of 30 has had to be supplemented by 20 police to control the crowds outside, and ambulances are out in force.

DEREK BOWMAN, MANAGER D.Essex; (below l/r) PAUL WILSON, ARTHUR RICHARDSON, ALAN MAUGHAN of Newcastle; JOHN SOURBUTS at Blackburn

Perhaps the crowds without tickets have not been as large for other gigs, but O'Neill claims most of the Empire concerts have been capacity houses. Whence cometh all these people he knows not.

"We'd like to know where this floating population is," he comments, bemusedly.

He's not the only one.

That was Monday night, and on Wednesday similar scenes were occuring in Glasgow. When we arrived for the Earring gig on Thursday about a dozen kids had Essex's hotel staked out.

Where do all the kids come from for these gigs and where do they get the bread?

The general manager of The Apollo has an explanation.

"People in the West of Scotland and in the Glasgow area in particular," says Jan Tomasik, "have been starved of live entertainment for an awful long time. We don't have the same clubs as they do across the border.

"We find the most difficult age group for us to maintain a continuity of patronage is the 24-30 age group. They're invariably married, burdened perhaps with a mortgage or HP, and maybe have a young family.

"But the youngsters who're turning up for bands like The Faces, Golden Earring, The Bay City Rollers and so forth, they come from homes where both parents work. And obviously they say, 'Well, here's £5, go and enjoy yourself, Willie.' Or, 'There's £10, Jimmy, go and do your own thing.'

"These kids are coming in with purses crammed with notes and heavy coins."

Over at the Stockton Globe, Mike Tulk is a little less certain of the situation. Which is probably due to the fact The Bay City Rollers and David Essex are the only ones to have done exceptionally well — and of course the venue has only been open a short time.

"We don't really know whether the people in the area can afford to come to show after show," he observes. "Maybe they are getting too much, but you just can't tell — *yet*.

"Perhaps there's too much competition for us. There's the Sunderland Empire and the City Hall, Newcastle. Maybe we need to be in at the beginning of the tours, or we've got to book in advance. At the moment we've been taking tailenders."

So it seems the venues are in competition as well, a point Adrian Hopkins made earlier when discussing the Steeleye dates at Portsmouth and Southampton.

But then Hopkins believes the current touring situation is ridiculous and unfair on audiences.

"Primarily because of the kids. They can't afford to go and see the shows. And Pink Floyd and Jethro Tull in the same city in the same week is wrong — not because Floyd or Tull are worried about not selling out, but because the kids might have to borrow money off their parents to go and see them both."

Jan Tomasik says the fans are loaded, Adrian Hopkins is more sceptical.

Let's ask them.

SQUATTING in the Birmingham Town Hall bar is a group of four teenagers, Max, Emma, Susan and Helen. Nearly all of them have seen the recent gigs by Lindisfarne, Uriah Heep, Wishbone Ash and Humble Pie. Again, they've all got tickets for Sparks, Golden Earring, Pink Floyd, Rory Gallagher and The Faces.

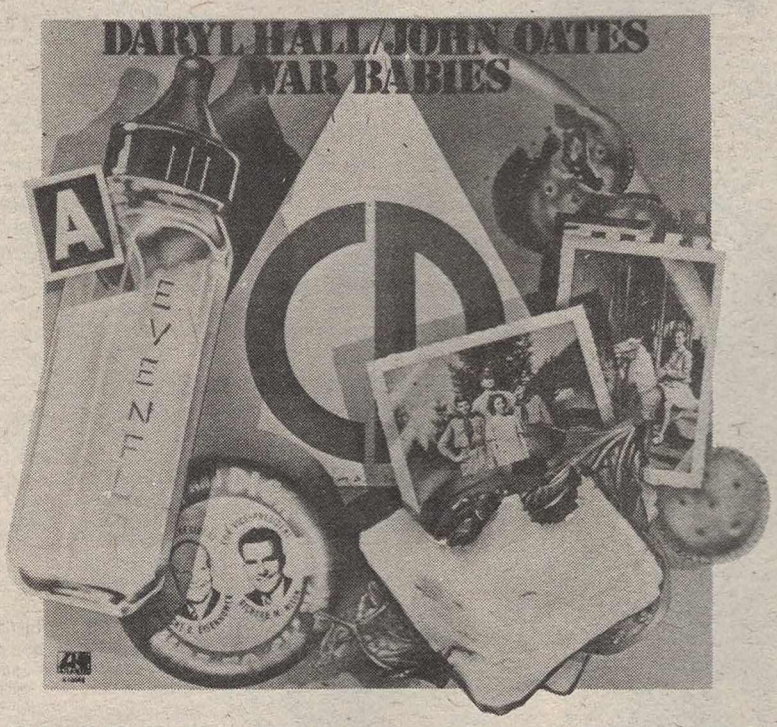
You could say they like their music.

"Well," says Emma, "we don't want to miss our chance now. Bands like The Faces may never come again," she adds ominously.

The girls, who spend most of their pocket money and clothing allowance on gigs, feel it's a good thing so many bands should hit town one after the other. They were rather bored by the quiet summer season. Max, however, feels they should

■ *continues over*

Daryl Hall and John Oates' new album comes to you by kind permission of World War II Korea and Vietnam



War Babies

Produced by Todd Rundgren

on Atlantic Records

ATLANTIC

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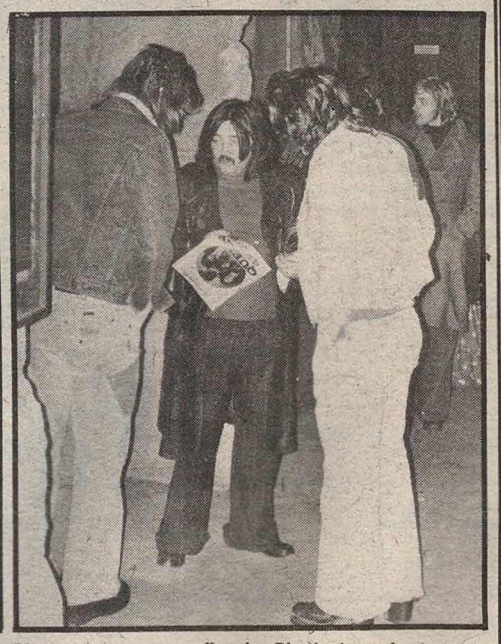
TOURING LUNACY CONCLUDED

Blackburn couple for SPARKS gig



Pirate programme seller in Birmingham (and mucho hassles from same for taking his photo)

■ *From previous page*

space the gigs out better.

His problem is money. As a result, he's missed out on several bands, but has still scraped together enough to go to a local club called Bogarts.

"People can't afford all the gigs," he says, "but at the club it's only about 60p to get in. Sometimes you get good bands on. Like, we saw Blue there for 10p, and it was the same price for Nutz."

Recently, though, the four of them pulled off a rather neat commercial gambit. They queued for 15 hours for Faces tickets and then sold their spare ones. Max made himself £8.50 and the opportunity to go to some more gigs.

Helen was only going to sell hers for 50p profit, but a mini-auction sprang up and she was offered a fiver. She took it.

IN NEWCASTLE, I talked to two 20-year-old students doing a fine art course in the town who believe, despite a number of visiting bands, that their own choice is severely limited.

"There aren't that many rock groups we're interested in," says Tony Smith. "The people we like — Chick Corea and John McLaughlin — tend not to come to Newcastle. If we can't come to see them here, we miss out altogether. There's not that much good music in Newcastle."

His friend Paul Wilson agrees: "We'd rather go to more jazz concerts than rock concerts. It's a matter of taste."

Indeed, and Alan Maughan and Arthur Richardson partly agree with that point.

"When Lindisfarne were making it," recalls Alan, "Newcastle was sort of the Capital of the World. But even Lindisfarne are nothing now. There's been a couple of gigs, but I couldn't get tickets for them. The trouble is I'm getting a bit tied doon with me lass, so I'll be finishing with her soon. We'd go to gigs quite happily, but there's a bairn, so she's got to get a baby-sitter.

"If," he continues, "I stopped smoking, stopped drinking and finished with this lass I could go to about three gigs a week. There are a lot of bands I couldn't give up smoking for, but with Tull (the gig of the night there) I'd give it up nae bother. I'd bluddy steal the money if I had to."

Arthur's been tied down as well.

"But not with a lass, it's with a bird," he says.

There's a *difference?*

"Whey aye, it's a bird of prey. I haven't had a chance to get out 'cause I've been trying to train it. But now somebody's pinched it, so I've got the chance to get out."

Four students at the Glasgow Apollo had been fortunate enough to have just received their grants when tickets for the gigs they wanted to see went on sale.

"We do get spoilt to a certain extent," offers one Wally Gall, "because if somebody good came last winter we'd dash straight down and get tickets. Although we still do that, perhaps when we're at the gig we don't think so much of it.

"Like, we're all great Roxy Music fans, but for their gig this year the magic was missing. Last year the concert would have seemed great."

It would appear these guys have reached saturation level.

Other devout concert-goers in Glasgow are Frank and Jim. Between them they've seen a substantial number of concerts, but they feel there aren't enough gigs north of the border.

Jim: "They only do two dates in Scotland, but in England they do plenty. A lot of people up here miss out, like in Dundee and Aberdeen. They cannae come down here."

"They should spread their scope out," advises Frank. "When they only do two concerts, everybody wants to go. Some people just go along because that group's got A Name, no because they like 'em."

"You talk," interjects Jim, "a lot of rubbish, Frank."

"I don't," he snaps back. "I wanted to see Zeppelin, and at that time I was really freaked out on them. But there was a hall full of kids who didnae know the first thing about them."

But, lads, aren't we being a mite finicky?

"No," responds Jim. "You look at London and you can see a Big Name every night of the week. There's not enough groups coming here. We want it to be the same as London here. They could get sell-outs here all the time."

YOU COULDN'T say the same for Blackburn.

Most places elsewhere in the country have got it made. As soon as the current spate of gigs runs out, there's Quo, Gallagher, Gentle Giant, Hawkwind, Entwhistle's Ox, Osibisa, Alvin Lee and Bryan Ferry poised to take over.

Obviously, not every gig can afford it and nor can all the venues work on a substantial profit margin — but there's little doubt, based on the evidence of our look-around, that the major acts will, in general, pull. It's the smaller bands who'll feel the freeze.

And, of course, the less-established venues. After all, who wants to play Blackburn when Preston is about ten miles away — and everybody, but *everybody,* plays there.

SO SPARKS finally open their show. There are lines of kids pressing up hard against the stage-front. It's not an unusual sight. Except . . .

Except, downstairs behind the clamouring, autograph-hunting kids, there are big open spaces, and up in the balcony there aren't many people at all. The attendance figure wouldn't be much higher than 1,500.

"It's a very strange area," comments Alan Murray, glumly. "I still can't understand it. We'll have to try giving away free tickets . . . or free booze . . . or free women . . . free *anything!*"

Another Blackburn couple for SPARKS gig

Glasgow fan being frisked for concealed bottles

SUPERTRAMP

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PLATTERS

Songs of the South

WET WILLIE: "Keep On Smilin'" (Capricorn)
ELVIN BISHOP: "Let It Flow" (Capricorn)

SAY WHAT you will about The Allman Brothers Band, there can be no denying their importance in re-directing attention to the music of The American South.

Not that a volcano of white Southern talent has erupted in the wake of the Allmans, but it is partly because of them that a considerable amount of attention has been paid to Wet Willie. Although their current album doesn't merit reams of praise and is not without its faults, it is certainly an encouraging one.

Wet Willie — some people will get them confused with our very own excellent Chilli Willi — are a seven-piece, mostly white Southern band whose major asset, judging from this record, is the singing of Donna Hall and Ella Avery who together form The Williettes.

Can those girls sing? Just listen to their sweet voices on the album's fourth cut "Soul Sister" and that question is answered in the affirmative. The song features the soul side of the group at its most successful with Jimmy Hall's alto sax pushing the group along. The rhythm may be heading towards the realms of the funky cliche and the changes are predictable, but the way those girls sing, with so much zest and melody, transcends all that.

The primary influences in Wet Willie's music are soul and gospel though on only four cuts ("Soul Sister" being one of them), do they take these influences to the point where either of the two styles dominate; "Trust In The Lord" and "Spanish Moss" are the songs where the gospel tendency rules while "Soul Sister" and "Soul Jones" feature the soul side of the group.

Somewhere in between you get things like "Keep On Smilin'" — the single — and "Country Side Of Life," the record's strongest songs and the ones which best illustrate Wet Willie playing as a band that really has something of their own to offer.

The group's guitarist, Rick Hirsch, wrote the latter, an exuberant uptempo workout which hints at soul with Hirsch's guitar chords and country with Hall's vocals, while "Keep On Smilin'" is virtually a group composition.

One of the group's aces is their penchant for throwing in unusual instrumentation; in "Keep On Smilin'" Hall's harp solo comes as a complete surprise.

The album starts to falter on "Alabama," another Hirsch composition, the last cut on side one. It's an acoustic appraisal, (and possibly an answer to Neil Young's song of the same name), which is weak vocally and in construction. It's not until four tracks later that Wet Willie begin to regain the generally high standard of side one.

Side two's opening "Lucy Was In Trouble" sounds too much like The Doobie Brothers at their mediocre level, while the previously mentioned "Soul Jones" with its criss-cross clavinet-clipped guitar rhythm, is hackneyed. And then there's "Don't Wait Too Long" which plunges right into John Denver territory.

The following "Spanish Moss," another song which extolls the virtues of the South, bounces along and even if the closing instrumental "In Our Hearts" is just a little too neat and compact for its own good, the sheer energy of the music makes it listenable enough.

There you have it. Wet Willie's latest album and one that indicates there's a lot of good music in them. And Tom Dowd's production is excellent.

Like Wet Willie, Elvin Bishop (formerly guitarist with Paul Butterfield), is also into making Southern music, but not with the same degree of success.

When a record's cover has to emphasise, by means of a red-and-white sticker, the fact that such names as Richard Betts, Sly Stone and Steve Miller appear on said record, one tends to get a little dubious of the record's own merits. And in this case the doubts are not exactly unfounded.

Bishop's record follows different styles to that of Wet Willie's and his music rarely has little to offer of its own.

The majority of side one is dedicated to the blues with Bishop including a version of Lightnin' Hopkins' "Honey Babe."

Side two takes care of the country side of things with compositions by Hank Williams and Merle Haggard as well as tunes from Bishop himself, one of which is called "Fishin'." It's a very funny tune with a chorus of "Fish-fish fish-fish-fish-fish-fishin'" being chanted in Bishop's ever-so-natural Southern brogue.

Really there's little to recommend on this album except for some fairly neat guitar-playing on side one's closing "Travellin' Shoes" which cooks nicely with Richard Betts demonstrating all those licks which we first heard from Eric The Cee.

Otherwise the music rarely starts to catch fire, while the songs are all easily forgotten, with the exception of Hank Williams' "Hey Good Lookin'". But do we really need another version of that?

Steve Clarke.

FLYING NORWEGIANS: "New Days" (Sonet)

QUESTION: What are a gang of Norwegians doing playing country-rock, calling themselves the Flying Norwegians and using what looks like rejected artwork from a Zeppelin album?

Answer: Performing competent but underwhelming pastiches of Poco and The Eagles.

Back on your heads, lads.

Charles Shaar Murray

Phaces' Phitness

●*From page 19*

didn't mean that the woman getting any of your money. Besides I've got a considerable amount of rock 'n' rollin' to be done."

At the previous night's concert the reaction to Stewart and the band had been more rapturous than ever, with a chant of "Super Rod" breaking out. How did he feel about all this, and about his audiences in general these days?

"I feel a certain amount of responsibility for them. At the same time I don't want them to copy my lifestyle. I think I'm an immoral person. I'm here basically to sell a few records, and make a lot of people happy. I worry about it in that respect, and don't want them to go adrift for me. There's so much you want to give them. That 'Super Rod' thing... does anybody deserve that?"

And *did* he think he deserved it? After a long pause he says, "Yeah, I think so. That might sound very big-headed, but I think I'm that big-headed. Mind you, sometimes I don't — like at Lewisham on Friday. We should have *paid* that audience. There's this terrible feeling before you go on stage thar you're going to let them down, and when my voice started to go it was like that. I've only been at it since 1970. Before that I was playing to 400 people a gig.

"I think Faces audiences are great, and unique. There's still as many blokes in the audience. But it's entirely different in America where there's no tartan scarves at all."

It's approaching nine o'clock, and the rest of the group have arrived in the lounge. Wood clutches an almost empty bottle of Jack Daniels and the now-famous feathered jacket, that he seems to have worn on stage for every gig since the Kilburn dates with Keith Richard. He has the look of a ravaged raven, what with his blanched complexion, jet black eyes and hair.

The Faces travel to Belle Vue in a mini-bus, partly for convenience and partly because the band want to make a profit on the tour after losing money in Europe. A tape of Al Green is played as the bus makes its way into Manchester. Stewart, holding onto another Bacardi, sits at the front. Wood's behind him, Jack Daniels in hand. MacLagen drinks Pimms and all three grin a lot. Tetsu's at rear of the bus not playing any part in the conversation while Kenney Jones is deep in talk with tour manager John Barnes.

Says MacLagen, referring to the band's current financial state: "The Faces' account has got this silly overdraft. If you're touring you're getting regular money. Record royalties are like little presents. The real money comes from touring, and we really want to make a profit on this tour."

MacLagen denies that the money is the main reason for what is the group's first British tour in well over a year.

"The European tour gave us a real kick up the ass. It was like starting again. The band is like a sports car. You've got to keep driving it. There's no point keeping it in the garage. I don't have any ambitions to do any solo stuff. I get my rocks off playing on Rod and Ron's albums."

The group discuss what they should cut out of tonight's set, as they think Saturday's gig was too long. "You can feel the audience start to go after a while — we really had to pace ourselves to get through it," Stewart says. No decision is made to cut out a specific number and Wood thinks it best to cut down the solos.

Belle Vue — a fun-fair complex rather on the lines of Battersea — approaches and the bus's lights are turned out. The bus is driven into a loading bay and the band disembark. "Another bleeding gig," Mac grunts.

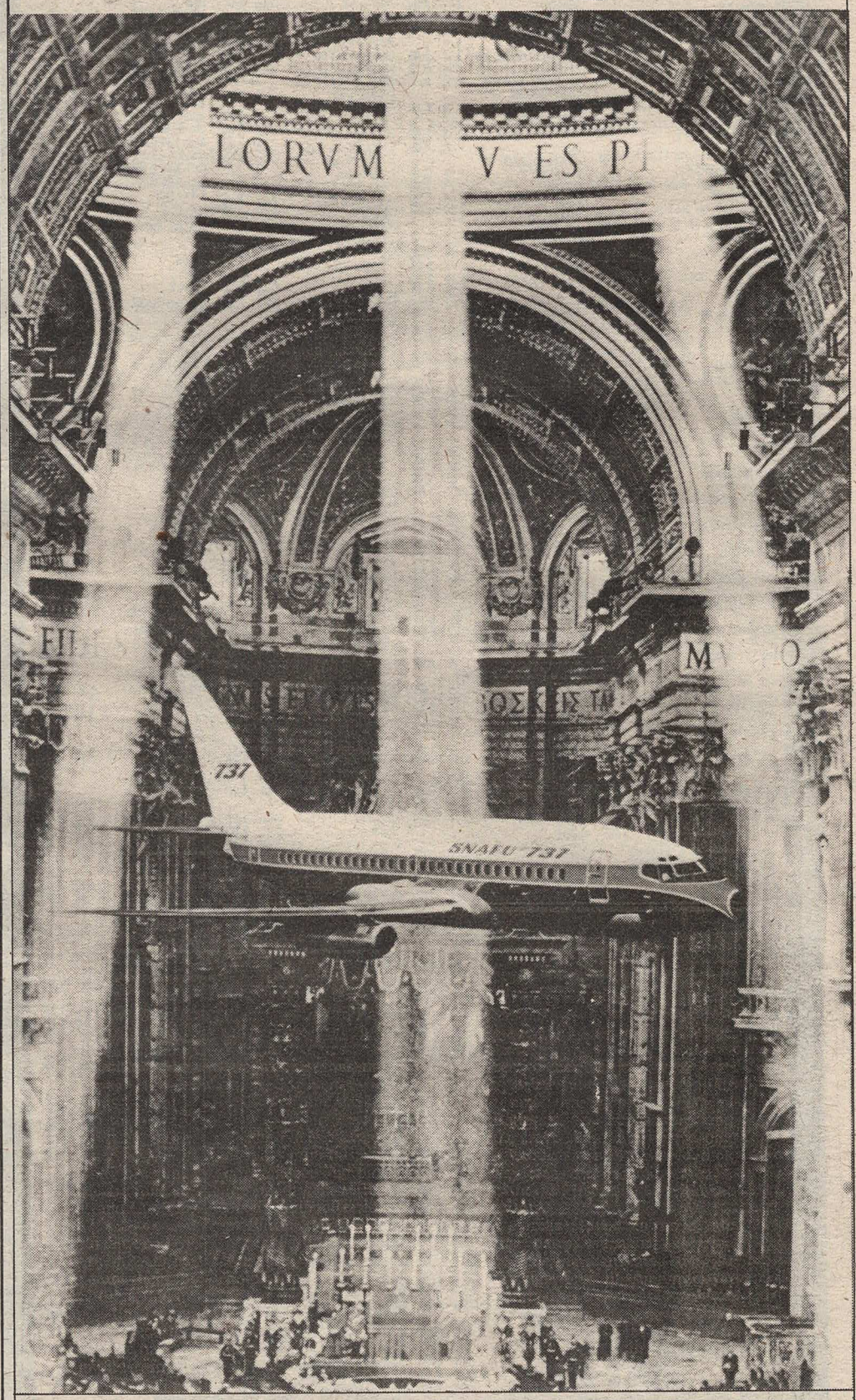
Already over an hour late (the hall's manager has been considering cancelling the gig through fear of running over time), The Faces are soon on stage. Stewart, a blushing flamingo figure in red satin, preens to the rude sounds of "The Stripper". Woody stirs up the opening chords to "It's All Over Now", and they're off to play what turns out to be a tight, incisive set, cutting out the "Borstal Boys/Every Picture/Gasoline Alley" medley which features Wood's slide playing.

"I'm Losing You" is the third number, and both Jones and Wood solo generously, and constructively. Wood takes off his jacket to reveal a T-shirt, on the rear of which is printed *True Genius*. He bounces up and down as though the stage is made of rubber, pulling faces at the onstage camera-men who're there to complete a TV documentary.

The audience take up the chorus to "You Send Me" and Stewart doesn't start to sing "You Wear It Well" until the second verse, as the audience are doing it all for him. He conducts the crowd with his arms outstretched, and they mimic him with their scarves. Doubtless Miss Susan and Miss Jane are down there, too, arms outstretched.

Their wait is over.

SNAFU WITH Status Quo



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SOUL

Developments in the Delfonic dilemma

They didn't exactly invent the Philly sound, but they were in there first — then dropped back in the race. Now a 'comeback' is on the cards. BOB FISHER reports.

MENTION THE Philly sound, and people will start thinking about The O'Jays, Billy Paul, The Intruders or The Three Degrees.

The name of The Delfonics will not immediately spring to anyone's mind. Silly really. It's fair to say that The Delfonics started the "Philly" sound.

They didn't actually *invent* the now-popular ethereal soul group style. They just happened to revive the basic appeal of fifties doowop at the right time, but in a lushly orchestrated format.

The time was October, 1968. "La La Means I Love You" entered the US charts, and went on to sell a million.

The lead singer on the song, William Hart, explained to me why he wrote it when I met him in Leicester last week.

"I personally wrote the song in that throwback style because that sound was missing then.

"The experiment paid off, of course, and pretty soon every other group was trying to sound like The Delfonics."

I met Hart at Leicester Centre Hotel where the group were staying during a week's residency at Bailey's. (All the members were blowing their salaries on suits at Burton's and Lord John and waxing ecstatic — "You know you buy a three-piece pinstripe in the States and you'll never get the vest stripe to match up to the pants stripe like you do here!")

The trio was formed in Philadelphia and originally consisted of William and Wilbert Hart and Randy Cain (later to leave and be replaced by Major Harris).

Wilbert Hart told me: "I started singing in school choirs — we'd sing in the gym after class . . . stuff like that. At the time William and I were listening a lot to Little Anthony And The Imperials and Frankie Lymon And The Teenagers and that's basically where The Delfonics came from.

"We played all around Philadelphia and got to know a guy named Stan Watson. Cameo Parkway was THE label in town and Stan, who was a hustler, tried to get them to record us. But they weren't too interested, so he got a little label together himself and Cameo put it out for him with our first recording ("He Don't Really Love You" — Moonshot 6703 — released here in the last two years by Contempo) and it sold great around Philly.

"Of course Cameo wanted the next one, and 'You've Been Untrue' went out on the Parkway label. It never sold, and then Cameo started to fold.

"Stan decided to do it on his own again, and this time he called it Philly Groove Records. He got the money together to do the actual recording (of "La La") — but couldn't raise enough for distribution and pressing. We were young and dumb in those days, and put our money up and didn't get anything signed to say that we owned this or that. Stan took the master to Bell Records and they fell in love with it and gave him the necessary capital to move it.

"I'm just a little bitter, because my position wasn't properly looked after. Now we've renegotiated contracts to our advantage several times. Last time the people who write up our contracts worked a 33⅓ per cent holding in Philly Groove, but it wasn't to our advantage so we just launched our own publishing companies.

"We've finally fallen out with Philly Groove, though, and with Bell. When we get home we've got one more album to give them then we'll sign elsewhere. I don't like the way they handled our records. We seem to get no trade ads . . . we don't understand it. We sell upwards of 2/300,000 copies on all our 45's without any promotion."

Apart from being a hustler, Stan Watson was a member of the legendary vocal group The Del Vikings. He always retained a fondness for the "Del" part and when the Hart Bros. joined him they were operating as The Four Guys. Watson wanted a change, and William Hart liked Orphonics — so they combined the two and ended up with The Del-Fonics.

When Watson hustled them into Cameo his only contact there was a young piano player, Tom Bell, who had done some work for him on singer Brooks O'Dell.

With O'Dell as his only previous experience, Bell saw in the songs of William Hart the opportunity to use some of the ideas he'd been nurturing for months.

The combination of Bell/Hart and The Delfonics commenced their run of hits with "La La", and continued unabated with "I'm Sorry", "Break Your Promise" and the romping neo-classical "Ready Or Not Here I Come".

It was the follow-up to the latter that heralded the group's decline, with the psychedelic 16-track overdub rocker "Funny Feeling" giving their lowest-ever R&B chart placing — just scraping in for three weeks at No. 48.

William Hart didn't think it was too much of a surprise when it flopped so badly.

"Because it wasn't our style. The other records *were* our style, and as soon as we went away from that we had problems. People expect certain things from us, and we made the same mistake with 'Walk Right Up To The Sun' (1971), and 'Hey Love' (1971) — they weren't us. Well, you know the life of a record is some 3/4 months, so we went into a decline for 6/8 months each time."

In between "Funny Feeling" and "Walk Right Up To The Sun", with the assistance of Thom Bell, the group had a superb run of beautiful William Hart penned ballads. "You'll Get Yours And I'll Get Mine", "Didn't I Blow Your Mind This Time", "When You Get Right Down To It" and "Trying To

U.S IMPORT SINGLES

"Funky President" .....James Brown (Polydor)
"It Really Hurts Me Girl" ...Carstairs (Red Coach)
"Rock Me Again" .....Lyn Collins (People)
"Shake & Bump" .....Snoopy Dean (Blue Candle)
"Keep On Movin' " .....Creative Source (Sussex)
"Dream World" .....Don Downing (Scepter)
"Love Doesn't Grow On Trees" .....Darren Green (RCA)
"I Can't Make It Without You" .....Tyrone Davis (Dakar)
"You Made Me This Way" .....Ila Vann (Pickwick)
"Is It In" .....Eddie Harris (Atlantic)

U.S. IMPORT ALBUMS

"Caught Up" .....Millie Jackson (Spring)
"Got To Find A Way" ....Curtis Mayfield (Curtom)
"America Wake Up" .....Paul Humphreys (Blue Thumb)
"Black Byrds" .....Black Byrds (Fantasy)
"Keep On Steppin' " .....Fatback Band (Event)

U.K. SINGLES RELEASES

"The Zoo" ..... Commodores (Tamla Motown)
"Party Freaks Pt 2" .....Miami (Jay Boy)
"Under My Thumb" .....Wayne Gibson (Pye Disco Demand)
"Short Stopping" .....Veda Brown (Stax)
'Get Dancin' " .....Disco Tex & The Sex-O-Lettes (Chelsea)
"Gangster Boogie Bump" ..Willie Henderson (Pye)
"I'm Feeling" .....Rupie Edwards (Cactus)
"Sha La La" .....Al Green (London)
"It's Hell" .....James Brown (Polydor)
"Let's Straighten It Out" .....Latimore (President)

GOLDEN OLDIES

"It Keeps Rainin' " .....Fats Domino (London)
"Quitter Never Wins" .....Larry Williams & Johnny Watson (Okeh Stateside)
"I've Got Something Good" .....Sam & Kitty (Four Brothers)
"Lookin' For You" .....Garnet Mimms (United Artists)
"They're Talkin' About Me" .....Johnny Bragg (Elbe Jay)

● *Listings supplied by: David Milton, R. E. Cords Record Shop, 8-9 Sadler Gate, Derby.*

DELFONICS: blowing their salaries on Burton suits . . .

Make A Fool Of Me". All were huge pop and R&B smashes, firmly establishing the group as the top exponents of sweet ballad soul.

Sometime after the success of "Trying" Bell split to concentrate on The Stylistics — and The Delfonics began their second decline. The word was out that without Bell the group were a spent force.

William Hart has this view of the whole period with Thom Bell.

"Our relationship was that we were dependant on him to look out for us, and he didn't look out for us. Anyone with any intelligence about the music business could dig what happened. He had no tunes for us.

"We had the songs. He just arranged them or rearranged them. In retrospect it may look an exciting time, but it was a nightmare to me. He took a lot of credit — I don't begrudge him — but, being a writer is like being a racing driver; you wait, you pick your opportunity to pull out. You don't put your car in too much traffic.

"When Thom stopped producing us there were too many groups doing out style. What we're doing now is concentrating on materials we have out and as soon as the time's right we'll shoot out and overtake."

Along with a successful tour of cabaret clubs and concert dates with The Four Tops, the group have a new album "Alive And Kicking" (BELL 245) which features their last few singles including "I Told You So", their biggest US hit in two years.

The new album isn't exactly causing Bell Records UK to rush their promotion dept. off their feet, maybe because they're too much involved with the new Glitter and Bay City Rollers product.

If this is the problem, Wilbert says they have the same problem in America.

"Again, there's been no promotion out on it. I look in *Billboard* and *Cashbox* and I see no ads. And there hasn't been any heavy radio push.

"I think some of the songs on it are singles — but Bell don't relate to ballads. One song, 'Seventeen And In Love', I really worked hard on — and I really still do believe in it — but they go for 'I Told You So' 'cos it's a beaty thing, a dancing thing."
ng."

When they move, would they consider any offer by Philadelphia International?

"Sure," says William, "I live right next door, you know. We talk almost everyday, but things have moved very slowly. They need us and they want us. They know that we ARE Philadelphia when it comes to groups. They know we're the biggest group in Philly, and that every group they cut tries to capture our sound.

"But we're talking much stronger with Curtis Mayfield's Curtom label — he a great man and the combination of curtis Mayfield and The Delfonics . . . well, I think that's where we're gonna go."

The group have always been really the Hart Brothers plus one. Their first partner was Randy Cain, then came Major Harris, and now Bruce Peterson. They hope Peterson will be the last.

"Randy left us to get married," said William. "He was crazy in love and when you got a female on your mind that much you can't concentrate on nothing else. We got Major from Nat Turner's Rebellion, who bust up just when Randy split.

"He was a soulful kind of singer and he'd been out as a solo and recorded (with Okeh Records). The only thing I don't like was the way he left. We were in Chicago with Bobby Womack and he just didn't show up one night.

"Bruce was hanging around the group, so we saw him, heard him and offered him the job. We were really lucky with him. He learned everything fast and he knows music and he knows what he wants.

Seeing him rehearse The Delfonics American band, a Philly outfit called King Kong, on the eve of their Leicester opening, confirms Williams' views. Peterson drove the band to a high edge of tenseness as he tried to iron out their rough spots.

"I joined around June time I think," he told me afterwards, "I'd been working around Chicago professionally in a couple of groups — The Chartells and Odyessy. We recorded once, but it was never put out."

A TRACK from "Alive And Kicking" — The Delfonics' latest album, on Bell — is the high spot of their act. It is "I Don't Want To Make You Wait", a wailing soulful ballad much in style with their biggest hits, which involves the audience in singing along with the falsetto chorus (William Hart does not, in fact, sing in a falsetto, it IS his natural voice.

Watching their performances during the week gave a great insight into their ability to win over audiences. On Sunday the lethargic listeners couldn't care less, but by Thursday the audience (including some of Sunday's regulars) were harmonising on command.

They do most of their own hits, with "Just Don't Want To Be Lonely" and "Let's Get It On" being the only outsiders.

King Kong were a little ragged on Sunday, but by Thursday they were playing with consummate ease.

Few groups working in The Delfonics now-highly-competitive style can claim to write and produce all their material, and this gives them a distinct advantage. Hopefully, they'll never fall into a Thom Bell-like reliability trap again, and if they pin Curtom — a worldwide label devoted completely to their kind of music — they should experience a fast return to the upper echelons of the group roster.

Pick up the album, check out the group and get into the REAL sound of Philadelphia . . .

SOUL NOTES

● SYL JOHNSON came up through the '50s and '60s blues scene playing guitar in the bands of Muddy Waters, Howlin' Wolf, Magic Sam and, particularly, Junior Wells, besides recording with Elmore James and Jimmy Reed.

But it's been as a soul singer that Johnson has really won recognition, particularly through his fine (but hard to find) recordings on Twinight which reached their zenith with the stunning "Is It Because I'm Black?"

Johnson has been with ace Memphis producer Willie Mitchell's Hi label for the past couple of years. It was Mitchell who gave him his first R&B chart-topper with "I'm Still Here" in 1970 but since then Johnson has tended to be overshadowed by label-mate Al Green.

Indeed, most of Johnson's records have sadly ended up sounding like Al Green outtakes.

With his new album "Diamond In The Rough", however, Johnson has to come extent managed to shake all this off and the single from this set, "I Want To Take You Home" (London HLU 10471), could do well here.

Also from the Hi/London camp is Ace Cannon, but if you are into the white sax player for his raunchy R&B instrumentals then stay clear of his "You Are My Everything" single which is just a vapid instrumental rehash of a country ballad — and the flip's no better.

Like most companies, Decca are doing better at releasing US soul products — but one artist they seem to be neglecting is Hamilton Bohannon, already an established disco favourite thanks to US imports.

Decca have just issued the man's punchy "Keep On 'dancing" (Brunswick BR14) but I understand there are no plans as yet for his dynamic album — and that's a major mistake on their part.

● LOCAL BLACK group Trax try again with "Number One Lover" (Fresh Air 6121 117) and it's tailor-made for the discos. Even better from the same label is the revival of Richard Henry Dee's "It's Christmas Time" (6121102) which won good reviews but, sadly, little action last time around.

Though produced here, it's got an authentic American sound and its seasonal message should aid its chances.

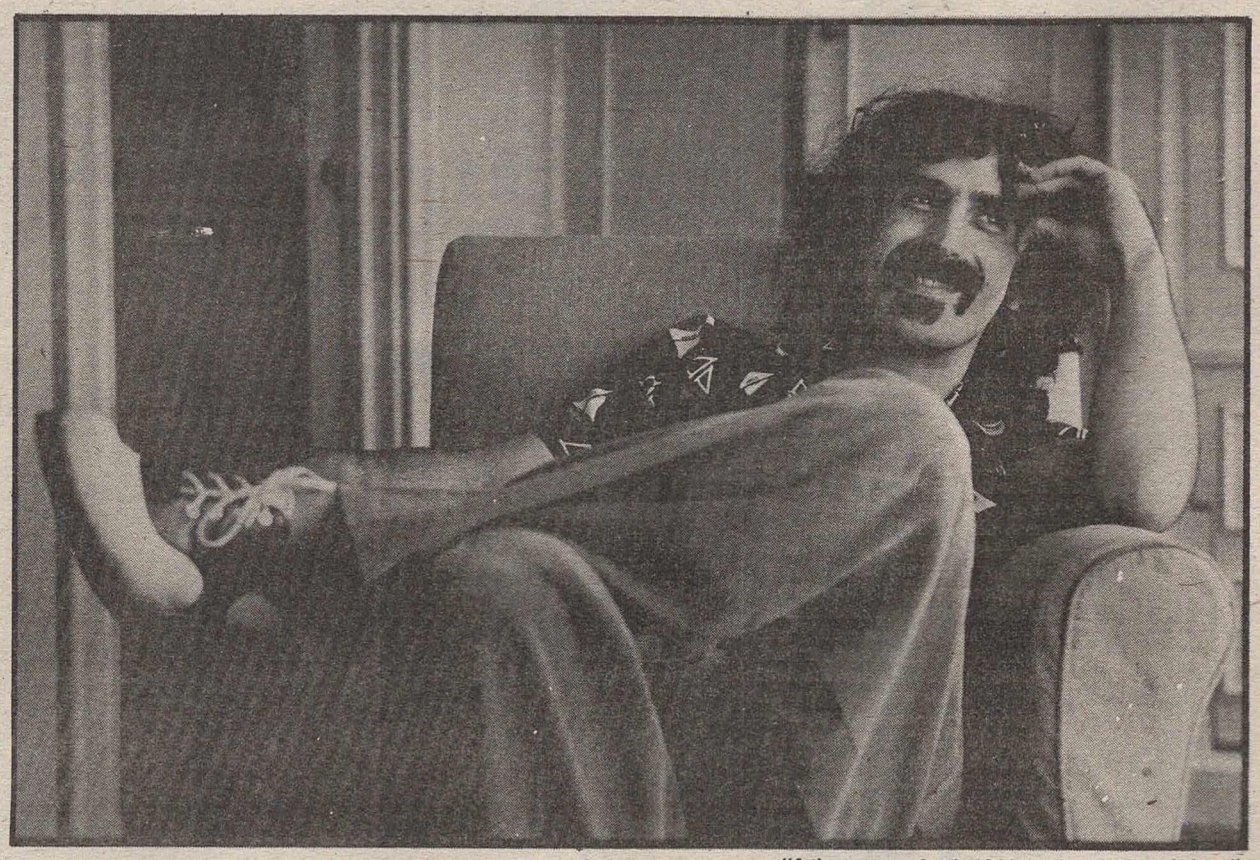
● RARE EARTH are really making history as the first white soul group to win massive black acceptance — they even played a sell-out week of shows at New York's Apollo recently.

Their line-up has changed once again — Stevie Wonder's former bass-player Reggie McBridge joining along with Lee Michael's one-time drummer Frosty and black vocalist Jerry Le Croix, who has dropped out of Blood- Sweat and Tears.

Roger St.Pierre

How to complete the subbing and layout of a very long Frank Zappa Lookin' Back

(An atonal extravagonzo by CHARLES SHAAR MURRAY involving two photographs by JOE STEVENS)



"A three part series, huh? Listen, I made them do it. . ."

THE ALBUM and movie of "200 Motels" erupted late in 1971. Both received near-unanimous critical meat-axe jobs and both were ignominious commercial failures. United Artists, who released the movie, also issued the sound-track album, which they have now deleted for no doubt very sound commercial reasons.

Nevertheless, it was a shame, because "200 Motels" is one of Zappa's key works, and represents the purest and most sophisticated expression of many of his recurring obsessions.

It was also the last significant record that he made.

The album is a hodge-podge of songs, dialogue and hefty slabs of orchestral music, heavily based on the works of Charles Ives, Igor Stravinsky and Arnold Schoenberg and performed by the Royal Philharmonic Orchestra. It wasn't Zappa's first exercise in movie-making or movie music. Both "Uncle Meat" and "Burnt Weeny Sandwich" were originally conceived as movie soundtracks, though only the latter ever actually made it onto celluloid. For most of the movie, Zappa is portrayed by Ringo Starr, only actually appearing in person to play guitar on the songs that are dotted through the film.

"Larry The Dwarf" (the Starr caricature-Zappa) appears spying on the band and taping their jokes so that he can incorporate them into his albums — something that Zappa had been accused of doing by Jimmy Carl Black and other members of the original Mothers. The rest of the Mothers (Duke, Underwood, Kaylan, Volman and Dunbar) play themselves, with the exception of Jeff Simmons, who is played by Martin Lickert, at that time Ringo Starr's chauffeur. Simmons had walked out when he saw the lines that he was supposed to deliver (he was pretty pissed off anyway) and an exasperated Zappa had decided that Simmons would be played by the very next person to enter the room. It happened to be Lickert.

The lines that Zappa had written for Simmons verged on character assassination, anyway. In the "Dental Hygiene Dilemma" cartoon sequence, Simmons is depicted stealing ashtrays and towels and suffering from "drug induced nocturnal emissions" while his bad conscience (a part which Zappa intended originally to be played by Ginger Baker) tells him that he's too heavy a musician to be stuck in the Mothers. "In this group all I ever get to do is play Zappa's comedy music. He eats! The stuff he makes me do is always off the wall!" The bad conscience replies, "That's why it would be best to leave his stern employ and quit the group. Get your own group together like Grand Funk and Black Sabbath!"

The stoned Simmons then steals the entire contents of the room before Flo and Eddie crash in to try and rescue him. "Jeff is flipping out — road fatigue! We've got to get him back to normal before Zappa finds out and makes him do it in the movie . . ."

Zappa was always fond of depicting himself as the grand manipulator. He swears blind that when engineer Gary Kellgren whispered: "He's making me do it . . . he's up there in the control room listening to everything I say," he did it entirely of his own accord, and also that the Simmons incident in the movie is substantially accurate. Since Simmons rejoined the group for their last American tour earlier this year presumably there's no bad blood between the two of them . . . but how about those cryptic lines on the sleeve: "This album is dedicated to anybody who was ever in the Mothers. Special thanks to Jeff Simmons from all members of the group."

The two main satirical targets of "200 Motels" (apart from the

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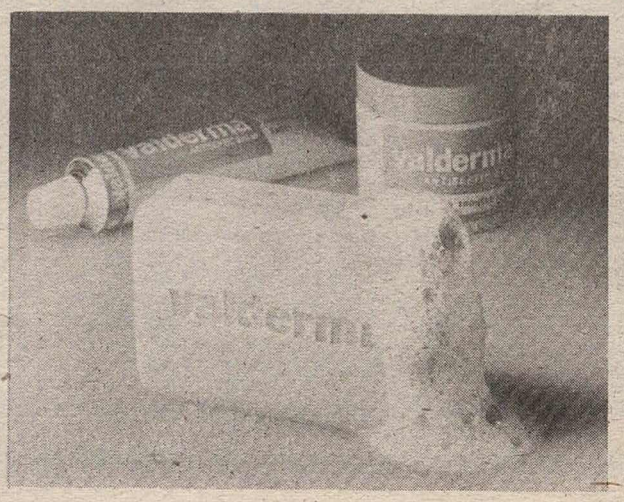


parody of Zappa himself and the public and critical attitudes towards his image) are the hypocrisies of small town life "Centreville . . . a reall nice place to raise your kids up") and the behaviour of sex-and-dope-starved rock musicians on the road. The groupies are played by Misses Janet Ferguson and Lucy Offerall from the auxiliary GTO's, and Jimmy Carl Black has one of the best moments of both movie and album as "Lonesome Cowboy", the ultimate redneck; "When I get off I get plastered, drink till I fall onna floor/find me some Communist bastard 'n stomp on his face till he don't move no more . . ."

The groupie/musician relationship is presented as some kind of cruel joyless joke. "What will I say the next day to whatever I drag to my hotel tonight?" wail Kaylan and Volman. The long sequence on side two that includes "She Painted Up Her Face", "Half A Dozen Provocative Squats" and "Shove It Right In" is quite staggering in its contempt for the protagonists, all of whom are depicted as alternately pathetic and predatory. In "Shove It Right In" Kaylan and Volman muse against a musical setting reminiscent of a particularly glossy airline commercial: "Well at least there's a sort of a choice there, twenty or thirty at times there have been/ Somewhat desirable boys there, dressed really spiffy with long hair, looking for girls they can shove it right in."

There's no answer to that.

The album's most appealing piece of straightforward hard rock is "Magic Fingers", which boasts a whirlpool of a riff, a fine guitar solo by Zappa and a thoroughly demented monologue in the "Fullmore East" tradition by Kaylan.

But perhaps the most fascinating aspect of "200 Motels" when considered in the wider general context of Zappa's work is that it represents a peculiarly self-conscious attempt to return to the editorialising of "We're Only In It For The Money". This time, Zappa's message to the world is peace 'n love through affectionately strenuous carnality and a refusal to get hung up on supposed sexual inadequacies. "Penis Dimensions" is, on one level, a supposedly amusing musical joke — imagine a real live respectable and culturally valid orchestra and chorus ploughing their way through lyrics like "Do you worry and moan that the size of your cock is not monstrous enough?" — and on another a semi serious attempt at *Forum* style reassurance therapy "There is no reason," trumpets Volman, "why you or your loved ones should suffer. Things are bad enough without the size of your organ adding even more misery to the troubles of the world!"

The track is also tarted up with a genuinely hilarious parody of popular paperback porn.

It is, however, on "Strictly Genteel (the finale)", that Zappa deliberately impales himself on the horns of his dilemma. In the context of a parody of the kind of mass sing-ins that used to clodhop their way into the finales of old Hollywood movies, the entire cast assembles to troll through a mock prayer which establishes its credentials as outright farce, unexpectedly gets serious and then dives back into sexual gross-out humour and more parody in an attempt to cover its tracks. It's as if Zappa was unable to bring himself to commit himself to anything recognisable as a Serious Message, and therefore attempted to bury his Statement in a welter of parodies and sex jokes so as to cover his tracks.

How else can you interpret juxtapositions like: "Lord have mercy on the hippies and faggots and the dykes and the weird little children they grow . . . help the black man, help the poor man, help the milk man, help the door man, help the lonely neglected old farts that I know", and the recurring refrain: "Help everybody so they all get some action/some love on the weekend, some real satisfaction".

It's extremely regrettable that ever since "We're Only In It For The Money", Zappa has only been able to address his audience in the most oblique and camouflaged ways.

"200 MOTELS" was a complete bombarella. It met with either derision or incomprehension. Its immediate successor, "Just Another Band From LA" incorporated material from yet another of Zappa's abortive movie projects, the story of "Billy The Mountain". "Just Another Band" was, like "Fillmore", recorded live, and represented the total triumph of style and technique over content.

The incredibly precise musicianship of the Mothers and the virtuoso vocal abilities of Kaylan and Volman made it possible for Zappa to create a very fair approximation of the jump-cut editing of "We're Only In For The Money" in a concert situation, with the result that "Billy The Mountain", a 25-minute epic that takes up the album's first side, is composed entirely of musical verbal and vocal one-liners. Technically, it's extraordinary, and it contains some staggeringly funny moments, but it has no real content — presumably because Zappa has absolutely nothing to say and was therefore content to experiment with style.

The further possibilities of Mothers Phase II were abruptly aborted in late 1971 when some dingbat threw Zappa off the stage at the Rainbow in London and did such a thorough job of breaking his leg that the unfortunate Mother Superior was stuck in a leg brace for nearly a year afterwards. Bringing in ex-Love guitarist Gary Rowles, the rest of the band broke away under the leadership of Kaylan and Volman and became Flo and Eddie. Only the faithful Ian Underwood and George Duke remained.

As he always tends to do when ruminating over his eventual future direction, Zappa retreated into mainly instrumental music, producing a small-group solo album ("Waka/Jawaka — Hot Rats") and a big-band Mothers album ("The Grand Wazoo"). The latter unit toured Europe and America, meeting with a warm if not entirely gut-level reaction at an Oval concert co-starring Man, Hawkwind and Beck, Bogert and Appice, whose audiences weren't exactly accustomed to music more attuned to the musical environs of Ronnie Scott's than a one-day festival. It wasn't until autumn of 1973 that Zappa unveiled his new master plan.

"Overnite Sensation" sounded like a jazz-rock Dr. Hook. Against super-professional "Hot Rats" type back-ups, Zappa intoned genially absurdist durty songs which were mildly diverting if nothing else. "Montana", the stirring tale of a dental-floss farmer, was the best of the bunch. The album was pleasant enough, coming after two rather limp instrumental efforts and a long period of injury, but it didn't seem like the first step of a Phase III.

Only it was. "Apostrophe", a solo album in a very similar vein, actually reached Top Ten in the States, making it Zappa's most successful album, easily eclipsing "Hot Rats", his previous commercial high point. The trouble was that, apart from the magnificent title track and the highly appealing "Cosmik Debris", it was lame, trivial nonsense.

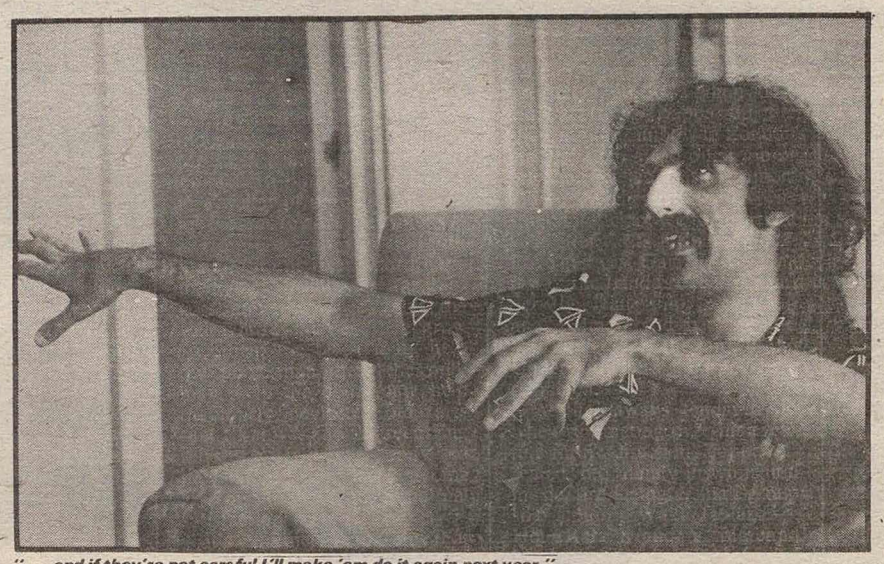
His current live double album, "Roxy And Elsewhere" represents the lowest point in Zappa's career. He has a fine band, and in Napoleon Murphy Brock an excellent lead singer, yet the album's four sides only contain one good song, an amusing ditty about low-budget horror movies entitled "Cheepnis". Like many a gigantic talent before him, he's found a winning formula and he obviously intends to stay with it.

In a recent interview, he said something to the effect that he's made his weird noises and said what he wants to say and now he's gonna do just what he damn well wants. After a decade of Motherhood, he is, of course, entitled to do just that.

I just wish that he'd somehow rediscover the incentive to say something. He is never more impressive than when he's using his unique skills for some purpose; using them instead of demonstrating them, or worst of all (as he's doing now) simply neglecting them. After all, too many people in rock and roll are simply farting around instead of getting down and producing work of real importance or merit; to see Frank Zappa joining the legions of rock and roll suicides and producing dull, trivial work is nothing less than offensive.

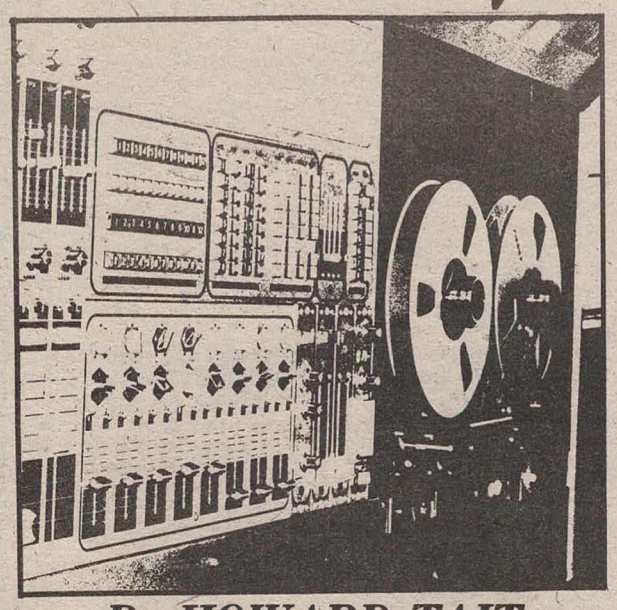
Still, Dylan woke up and Neil Young woke up. Frank Zappa has proved his courage and his abilities too conclusively in the past to allow anyone to write him off now. That he can still do it is undeniable; that he is currently unwilling to do it is also undeniable. But when Frank Zappa decides that the time has come for him to stop jerking off and get his fingers back into the meat, then the crapola is really gonna hit the electric ventilating device. But for now, the waiting game that he's currently playing is tedious in the extreme.

ACKNOWLEDGEMENT: a loud public thankyou to Ian MacDonald for his contributions to this article. Though he had no part in writing it and very probably disagrees very strongly with some or all of the conclusions reached, if it hadn't been for a discussion of Zappa that we had a couple of months back, it would have been next to impossible to write this piece at all. Thank you, Ian — and may your forehead never rust.



". . . and if they're not careful I'll make 'em do it again next year."

Recording



By HOWARD TAIT

ONE PROBLEM of trying to becoming an overnight recording success is that first you have to get recorded . . . and that means before your chart-topper appears in the shops you have to lug a demo around the record companies, agents, etc. and convince them you're worth preserving on wax for posterity.

"Demo" is short for demonstration, and whether your demonstration is on record or tape, it has to be of a fairly high quality.

That means it can be expensive. Commercial recording studio time doesn't go for peanuts — and studios charge by the hour, so if you're not used to them it can take a costly while just to get yourself orientated.

Also, if you count the number of takes required to turn out a tape good enough to either use as a master for a disc, or to take directly round to let the various people listen to, the whole thing can cost a bomb.

One alternative — that many professionals, semi-pro, and even amateur bands are turning to — is to build your own recording studio at home.

Certainly the benefits outweigh the costs.

To start with, once you have your own studio set up you can take as much time recording as you like, without counting the expense. This means you can experiment, and if you're writing your own material that can pay great dividends.

Another very important point is that in your own studio you can record in a much more relaxed atmosphere. You can take that much more care over your material — because you have as much time as you like to rehearse, to get your sound as near perfect as you can.

Finally, after the initial expense, the only money you'll have to lay out is for tape and running costs.

The emphasis on cost, however, doesn't mean home recording studios have to be makeshift or cheapo productions . . . like if you have £20-£30,000 handy you can build one good enough to record albums on. For example, Ron Wood recorded his latest solo album — with the help of a few friends—in the basement of his own home.

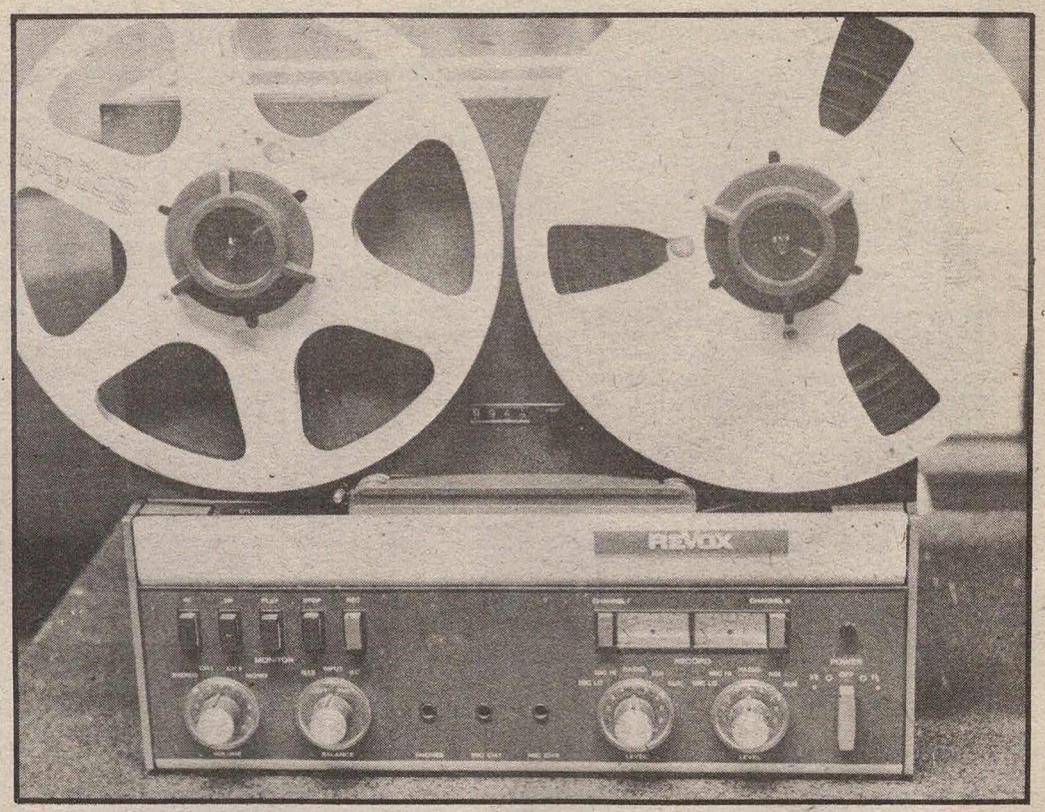
But to begin with in this series of articles I'll assume that most people don't have that kind of money to spare, and deal with much cheaper set-ups.

For under £1,000 you should be able to equip a studio good enough to turn out tapes of a high enough standard to use as masters for demos. That is, comparable to a cheap commercial studio.

There are three things you need for starters. They are: room, equipment, and a basic understanding of recording techniques.

Also, you're going to need a great deal of ingenuity and the ability to adapt things to uses they were not originally designed for.

First of all, the room: no matter what room you use, there'll be acoustic problems, and unless you spend a great deal of money and hire experts to soundproof it, it's unlikely that you'll be able to get it perfect.



Hoewever, with a little trial, error and experimentation, there are various things you can do about this yourself.

Cellars make ideal studios — they're separated from the rest of the house and are much easier to soundproof than most other rooms. Next to cellars, attics are best, but any room will do providing it has easily accessible power points and is large enough to accommodate both your band and your equipment with room to spare.

Make sure that the walls and ceilings are in good repair — you don't want your bassist's favourite riff to bring the house down.

Most of the acoustic problems you'll encounter will be due to excessive reverberations. Like light, sound reflects — so to get the cleanest possible sound you need to cut out as much reflection as possible.

This can be done quite easily, although, as I said before, not perfectly; heavy carpets, rugs, blankets, sacks, felt and towels make excellent soundproofing agents, so gather as many of these as possible.

Plug all the windows to make sure that they don't rattle — more than one recording has been ruined by outside noises that weren't planned for — and while you're at it, throw out the family dog, cat, parrot, children and anything else that might make a unscheduled noise before you start any recording.

Cover the windows with heavy curtains — blankets will do as substitute — pile extra rugs, etc. on the floor, and also fix them to the walls and ceiling if you can. The best sound is obtained by having what is called a "dead" sound — that is, without any reverberation or echo.

Some people do prefer to keep part of the studio "live", but if you're short of space it's best to deaden the whole room, and add live sound effects and reverb via an echo chamber.

Different instruments present different acoustic problems, and these will have to be prepared for and dealt with. Drums, in particular, are difficult to record — which is why the type of drum kit used in a studio is quite different to the type used on stage, and why studios normally have special drum booths.

Loosening the skins a bit will help, but nevertheless you'll still have to screen the drums off to make sure that their sound only goes into the mikes you've designated for them.

Screens will also be needed for other instruments, and especially to prevent vocals being drowned out by the music, so it's a good idea to make some screens in advance. There are various things that make good screens — for instance large, soft armchairs covered with material. But unfortunately, armchairs are a bit unwieldy and take up a lot of valuable space.

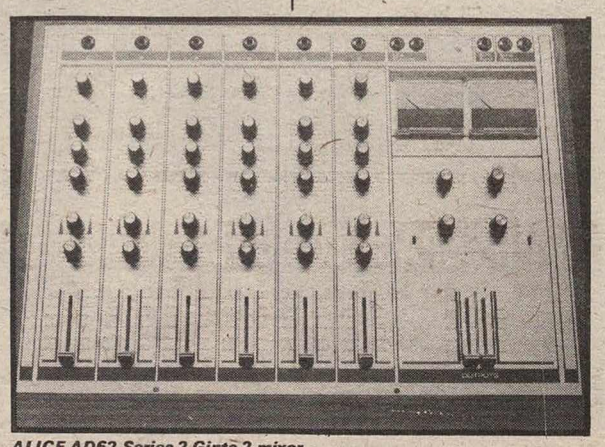
A good portable screen can be improvised by using a clothes-horse, or wooden frame, covered with lots of material, and this has the added advantage that you can take it down easily and store it in an odd corner without taking up too much room.

With soundproofing, as with most of the problems you'll encounter, it's all down to trial and error. In fact you'll be surprised how much of your time will be taken up sorting out purely non-musical problems.

Studios tend to get hot and sweaty, so make sure that you have adequate noise-free ventilation. You're also going to need tables, chairs, rubbish bins and, if you smoke, lots of ashtrays — because it's not good policy to leave fags or other stuff burning on the edge of your expensive equipment, or where there's a lots of tape around.

Storage space for tape and accessories is also important, and it's a good idea to keep some tools handy — a screwdriver, a pair of pliers and so on. Also make sure you have a plentiful supply of fuse-wire, spare plugs, plug fuses, wire and insulating tape; it would be a shame to ruin a recording because a fuse blew at a critical time.

Decide what lighting you need, and if possible have a variable lighting system. Too much light creates extra heat and can be very uncomfortable during a long session, but there must be enough light for the en-



ALICE AD62 Series 2 Ginto 2 mixer.

Making demos at home

SO you wanna be a rock 'n' roll star, an' you got a guitar, and you know how to play? Well, the next step is to build yourself the NME patent home recording studio. Here's the first of a series of articles by HOWARD TAIT, revealing what equipment you need and how to deal with acoustic and space problems on the cheap. To make a reasonable job you may need to spend £1,000, but shucks . . . to get your name in lights that's peanuts . . .

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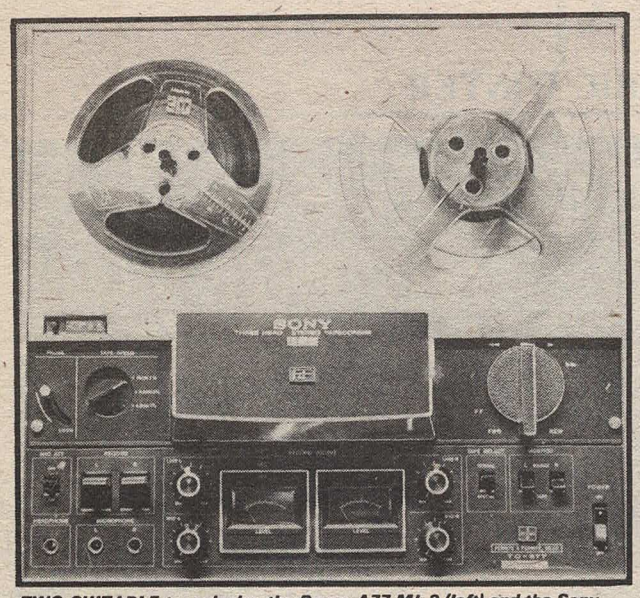

TWO SUITABLE tape decks: the Revox A77 Mk 3 (left) and the Sony TC377.

gineer to see what he is doing.

When you've soundproofed the room, the next thing is to decide on the layout. Have a set place for the recording equipment and any large instruments — such as pianos — that won't be shifted around too much, but try to keep the rest of your studio as flexible as possible.

You can save space by hanging the mikes from the ceiling, and this will also stop the lead guitarist's foot-tapping, or solid material attracted by gravity, from getting on tape. But never hang on a mike by its cable. The best way is to put four hooks in the ceiling, in all the places where you think you may need a hanging mike. Suspend the mike from three of the hooks, and allow the cable to rest loosely on the fourth.

Elastic, or similar material, is ideal for hanging the mikes — it helps cut out vibrations that might affect the mike when your upstairs neighbours practise their Kung Fu.

The preparation of the studio itself can be done quite cheaply. If you're prepared to freeload and to use a little ingenuity, most of the bits and pieces can be found by rummaging through your home or by begging and borrowing from friends and neighbours.

The less money you spend on the room, the more you will have left to spend on equipment — and that's where the money counts.

So what equipment do you need?

Well, firstly, that depends on you . . . on what type of band you have, and what you want to do. Obviously an acoustic two-piece will not require the same equipment as a full rock orchestra.

But every studio *will* need one or two tape decks, several mikes, mike stands, a mixer, an amp and speakers for playback, an echo chamber, headphones for monitoring — plus hosts of accessories such as head demagnetiser and cleaners, splicing and editing kits and, of course, lots of tape.

It's well worth shopping around for equipment, and in subsequent articles I'll be reviewing equipment and looking at recording techniques. But in the meantime here are a few examples to give you an idea of what to look for:

The names to look out for in tape decks and recorders are Teac, Revox, Akai, Tandberg, Sony and Ferrograph. This does not exclude other makes, but between them these manufacturers offer a wide range of recording equipment that falls into the price range we will be dealing with initially.

If you want to use two tape machines, always make sure that they're the same make and model, as different makes — and different models by the same manufacturer — tend to differ widely, and you'll need them both to be as compatible as possible to get the best results.

As for suitability for studio work, the terms to look out for are: "sound on sound", "multi-track", and "simul sync" — all of which indicate the ability to record more than one track. If you're in doubt, ask your dealer, who should be able to give you a run-down on the capabilities of any machine that takes your fancy.

Some tape machines that are particularly suitable (and which I shall be reviewing) are: Sony TC 630, Ferrograph Series 7, Revox A77, Akai GX 400D, and also the 4000DS if you are thinking of getting two quite cheap machines.

When it comes to microphones, the best are condenser mikes — capable of extremely high fidelity, but which tend to be a bit fragile and need a pre-amp and mains supply.

Makes to look out for are: Eagle, Shure, AKG and Beyer. All these firms have large ranges starting at quite reasonable prices.

Headphones needn't be too expensive, but the engineer should have a fairly good pair so that he can hear what he is doing. Army surplus ones will be more than adequate for all the rest — although a little uncomfortable.

Your choice of mixers should be based on the number of inputs you require, and how much you can afford. They vary in quality and price quite considerably, and most of the cheap ones make too much noise to be aceptable.

That, however, doesn't exclude *all* the cheaper ones. Both Eagle and Shure make reasonably priced mixers that are well worth looking at.

For play-back most domestic amplifiers and speakers are adequate, and again I'll be dealing with these later on in the series.

Before you start looking at recording equipment, apportion your budget. Work out how much you can afford to spend on each item and try to keep to it. Most dealers offer H.P. and credit facilities, and if you shop around for the best deal, you can equip an entire studio for a few pounds a month.

And if you'd like your own studio but don't want to put it together yourself, there are companies springing up all over the country who sell "studio kits" — so all you have to do is to prepare the room and plug in the equipment.

But it can be great fun — and very instructive — to do it all yourself. There is a great sense of achievement when you listen to a tape and know that you not only wrote and played the music, but also mixed, engineered and recorded it in a studio that you built yourself.

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STUDIOS

IN JANUARY '75, just over five years after a little church off the Portobello Road finally turned into Chris Blackwell's dream studio, the Island complex is to go independent under the name of Basing Street Studios.

A lot of major albums have emerged from Basing Street during the few years of the studio's existence and Sparks, Traffic, Stevie Wonder, Jess Roden, and the Incredible String Band are just a few who've used the facilities.

Last week Dog Soldier — Keef Hartley's new band — were in laying down a new album with the aid of engineer John Burns, and in the first three days seven tracks emerged in presentable order — including a 17 minute slab of funk titled "It Looks Like Rain", which'll probably be cut down considerably in its final version.

Thursday, however, was hang-up day, when Hartley and Co. struggled to complete an eighth item. Miller Anderson, recently ex-Savoy Brown "Boogie Brothers" band, tried hard to get it together with Derek Griffiths (guitar) and Mel Simpson (keyboards), but things just weren't gelling.

"Let's put it away and come back to it," advised Burns, "I'm getting cheesed off with it." But 30 minutes later Dog Soldier were still trying to work it out, so I said my goodbyes and wandered down stairs to Studio 2 where Muff Winwood was completing a couple of tracks for a new Island band.

All is very hush-hush. All I'm allowed to state is that the guys involved are pretty young, were recommended by Eno and, given a break or two, they could be giving Queen a run for their money, chartwise, in the not too distant future.

Winwood becomes managing director of the studio on "Independence day" — Penny Hanson and Joe Yule being the other directors. But Muff's added responsibilities won't prevent him producing, and he's already planning another album with Sparks for either February or March, although much of this may be recorded in the States.

Reversing the situation, one American producer spending a lot of time at Basing Street right now is Steve Smith, formerly of Smith, Perkins and Smith but now prodding Robert Palmer's career in the right direction.

Palmer and Smith recorded no less than 16 tracks during the four days they spent in New York, using top session musicians. Some of them came to light on Palmer's "Sneaking Sally Through The Alley" LP, and now the twosome are funnelling through the mass of remaining material in search of a single.

Smith uses Basing Street because he likes the studio's 24-track Helios desks and also because he rates Phil Brown as the best engineer in Britain.

He says he'll be recording further tracks with Palmer in January — with Little Feat playing on the sessions.

Not only have the main studios been well-booked of late, but the mobile has also been amazingly active. After completing the Pink Floyd dates at Wembley, Ray Doyle drove it down to cover Sparks' Fairfield Hall (Croydon) gig, then immediately headed for Fishguard where the mobile was shipped out to Dublin for Alan Stivell's concerts.

Doyle tells me the mobile's three weeks in Wales with Genesis proved quite pleasant, and that The Three Degrees' Talk Of The Town stint proved the most disastrous — due to difficulties with the Musicians' Union and other reasons.

The equipment stayed firmly on the pavement outside the theatre and a week's work had to be cancelled.

Happily the mobile caught up with the girls at Leicester's Bailey's and finally did a live album with the help of engineers from Philadelphia.

The bookings board in the main studio also attests to the number of sessions Joan Armatrading's been doing lately. She had an album out on Cube nearly two years back, but is now signed to A. & M., and Pete Gage is heavily involved in producing a new album for this talented songwriter.

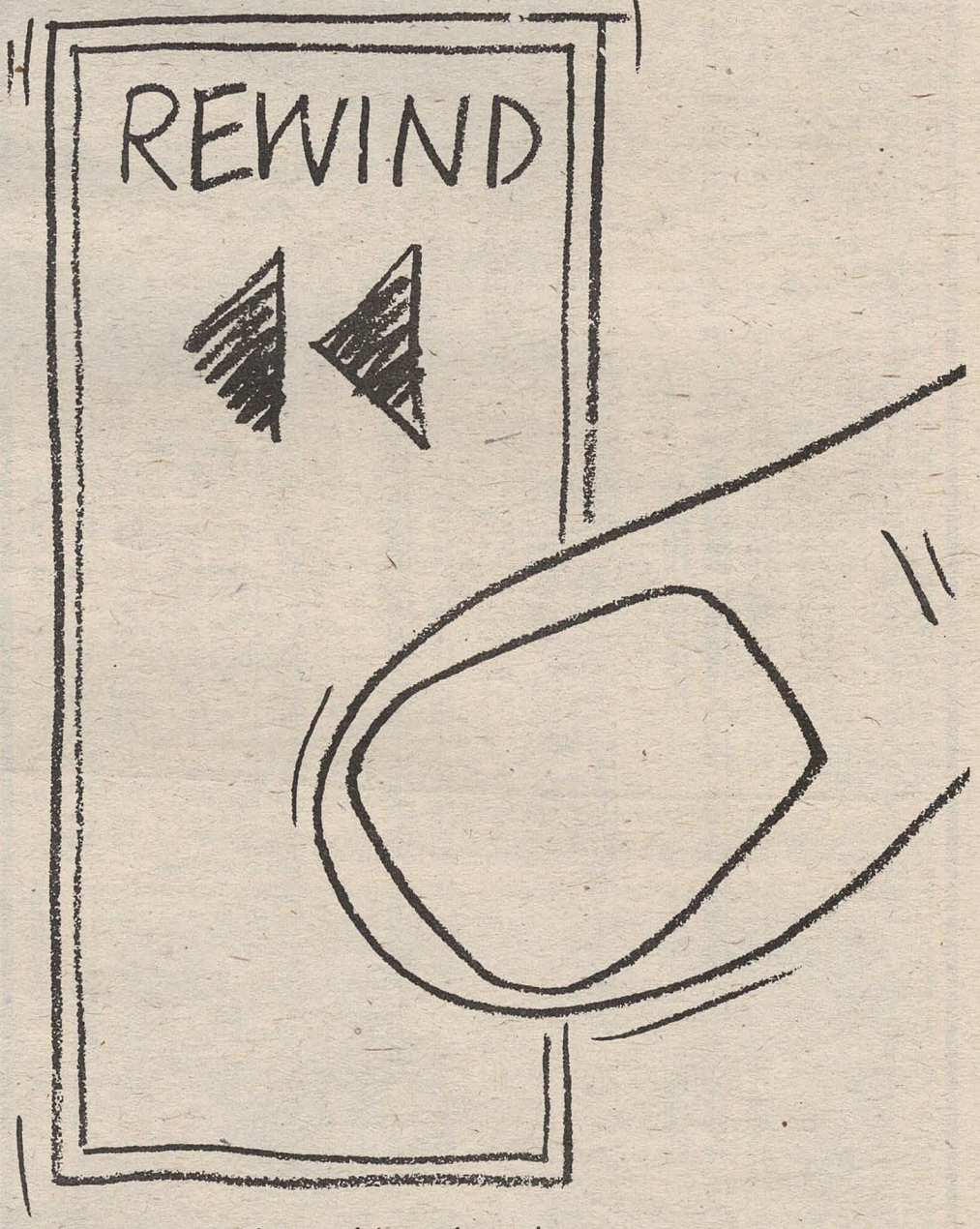
Gage has contributed what he calls "loose arrangements" — though it's possible that some orchestral backings will be added at a later stage.

But though Basing Street has been a source of non-stop traffic in recent weeks, Winwood and Co. still welcome all new custom — and they've employed a new engineer, Rhett Davies, son of funky trumpetman Ray Davies, in anticipation of the flood yet to come.

No wonder Island have had to build another studio at Hammersmith for the use of their own artists. And even that's getting filled to capacity! —

FRED DELLAR

HOW TO KILL THE ORDINARY BATTERY.



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NEW RELEASES

	Rec. Retail Price	Comet Record Price
ISOTOPE		
Illusion	2.26	1.93
WOLF		
Night Music	2.26	1.93
SLADE		
Slade in Flame	2.70	2.20
THE GREG ALLMAN TOUR	3.92	3.45
JACK BRUCE		
Out of the Storm	2.46	1.99
BARCLAY JAMES HARVEST		
Live	2.94	2.55
OSIBISA		
Best of	2.50	1.99
RINGO STARR		
Goodnight Vienna	2.50	1.99
SWEET		
Desolation Boulevard	2.44	1.99
GENESIS		
Lamb lies down on Broadway (2LPs)	4.49	3.75
IKE & TINA TURNER		
Sweet Rhode Island Red	2.45	1.99
LOVE UNLIMITED	2.45	1.99

NEW RELEASES (Cont.)	Rec. Retail Price	Comet Record Price
OLIVIA NEWTON JOHN		
First Impressions	2.50	1.99
MARTHA REEVES		
Martha Reeves	2.50	1.99
CAT STEVENS		
Saturnight (Best of)	2.45	1.99
SUTHERLAND BROTHERS AND QUIVER		
The beat of the street	2.45	1.99
BOB DYLAN		
Blood on the tracks	2.79	2.20
ROY HARPER		
Flashes from the archives of oblivion	3.75	3.25
DIRECT FROM THE USA		
ROLLING STONES		
Hot Rocks (Best) (2LPs)	Sp. Price	5.70
THE BEATLES		
Magical Mystery Tour	Sp. Price	3.45
ERIC CLAPTON		
Clapton	Sp. Price	3.45
DEEP PURPLE		
Purple Passages (2LPs)	Sp. Price	4.25
J. GEILS		
Nightmares	2.69	2.20

NEW RELEASES (Cont.)	Rec. Retail Price	Comet Record Price
MONTROSE		
Paper Money	2.69	2.20
FAMILY		
The best of	2.69	2.20
TODD RUNDGREN		
Utopia	2.69	2.20
FRANK SINATRA		
Main Event	2.69	2.20
HERBIE HANCOCK		
Thrust	2.49	1.99
JOHNNY CASH		
The Junkie and the Juicehead Minus me	2.49	1.99
ARGENT		
Encore	3.49	2.85
WOMBLES		
Gift Package (3LPs)	4.99	4.49
JOHNNY NASH		
Greatest Hits	2.79	2.20
MILES DAVIS		
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THE DRIFTERS STORY	2.49	1.99
LED ZEPPELIN		
Physical Grafitti (2LPs)	4.49	3.65

SUPER SELLERS

	Rec. Retail Price	Comet Record Price	Comet Cassete Price
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The Allman Brothers at Filmore	3.99	3.45	—
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Beginnings	3.99	3.45	—
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Homecoming	2.29	1.99	2.45
Holiday	2.69	2.20	—
Hat Trick	2.69	2.20	—
ARGENT			
Argent	2.49	1.99	—
Altogether Now	2.49	1.99	—
In Deep	2.49	1.99	—
Nexus	2.49	1.99	—
ATLANTIC			
Black Gold	2.49	1.99	—
ATOMIC ROOSTER			
Death Walks Behind You	2.55	2.10	—
Atomic Rooster	2.45	1.99	—
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PETE ATKIN			
A King at Nightfall	2.44	1.99	—
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The Secret Drinker	2.44	1.99	2.55
PETE ATKIN/CLIVE JAMES			
The Road of Silk	2.44	1.99	—
AUDIENCE			
Fran's a Friend, a Friend	2.55	2.10	—
Lunch	2.55	2.10	—
BAD COMPANY			
Bad Company	2.45	1.99	2.45
BAD FINGER	2.69	2.20	2.45
BADGER			
One Live Badger	2.49	1.99	—
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The Band	2.50	1.99	2.55
Music from Big Pink	2.50	1.99	—
Moondao Matinee	2.50	1.99	2.55
Rock of ages (2 LPs)	3.75	3.25	—
BARCLAY JAMES HARVEST			
Everyone is Everybody else	2.46	1.99	—
BEACH BOYS			
*Endless Summer	2.50	1.99	—
Pet Sounds	2.50	1.99	2.55
Greatest Hits	2.50	1.99	2.55
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Surfs Up	2.50	1.99	2.55
Holland	2.69	2.20	2.55
In Concert (2 LPs)	3.99	3.50	3.86
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Sgt. Pepper	2.50	1.99	2.55
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Abbey Road	2.50	1.99	2.55
Let it Be	2.50	1.99	2.55
1962/66	3.75	4.25	3.75
1967/70	3.75	4.25	3.75
JEFF BECK			
Truth	2.50	1.99	—
The Jeff Beck Group	2.49	1.99	—
BECK BOGART & APPICE	2.49	1.99	—
CAPTAIN BEEFHEART			
Lick my Decals off, Baby	2.49	1.99	—
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The Spotlight Kid	2.49	1.99	—
Unconditionally Guaranteed	2.45	1.99	—
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Best of Vol. 2	2.46	1.99	—
Mr. Natural	2.46	1.99	—
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Blood Sweat & Tears	2.49	1.99	—
Blood Sweat & Tears			
Greatest Hits	2.49	1.99	—
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*Mirror Image	2.49	1.99	—
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One Year	2.49	1.99	—
Ennismore	2.49	1.99	—
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*David Live (Best of)	3.78	3.15	—
Space Oddity	2.44	1.99	—
BREAD			
Bread	2.49	1.99	2.45
The Best Of	2.49	1.99	2.45
Guitar Man	2.69	2.20	—
The Best of Vol. 2	2.49	1.99	2.45
ROY BUCHANAN			
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Roy Buchanan	2.46	1.99	—
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Buffalo Springfield	3.99	3.35	—
The Best of Buffalo			
Springfield	2.49	1.99	—
Last Time Around	2.49	1.99	—
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The Fifth Dimension	2.49	1.99	2.55
The Ballad of Easy Rider	2.49	1.99	2.55
Byrd Maniax	2.49	1.99	2.55
Untitled (2 LPS)	3.49	2.85	3.45
Greatest Hits Vol. 1	2.49	1.99	2.65
Greatest Hits Vol. 2	2.49	1.99	2.65
Byrds Reformed	2.95	2.20	2.45
History of the Byrds	3.49	2.85	—
J. J. CALE			
Really	2.45	1.99	—
Okie	2.45	1.99	—
JOHNNY CASH			
Ragged Old Flag	2.49	1.99	—
At Folsom Prison	2.49	1.99	—
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Cherish	2.49	1.99	—
Rock Me Baby	2.49	1.99	2.45
Dreams are Nothing More	2.49	1.99	—
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CHER			
*Dark Lady	2.50	1.99	—
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Eric Clapton	2.94	2.55	2.90
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Goodbye	2.46	1.99	2.55
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Phantasmagoria	2.49	1.99	—
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Broken Rainbow	2.45	1.99	—
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Miles Davis in Concert	3.45	2.85	—
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Greatest Hits	2.49	1.99	2.55
In A Silent Way	2.49	1.99	—
On The Corner	2.49	1.99	—
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Golden Ribbons	2.49	1.99	—
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In Rock	2.75	2.20	2.55
Machine Head	2.75	2.20	2.55
Who Do We Think We Are	2.75	2.20	2.55
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*Storm Bringer	2.50	1.99	—
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Layla	3.92	3.25	—
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*Serenade	2.79	2.20	—
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The Soft Parade	2.49	1.99	—
Full Circle	2.49	1.99	—
Doors	2.49	1.99	—
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L.A. Woman	2.49	1.99	—
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Everything changes	2.50	1.99	—
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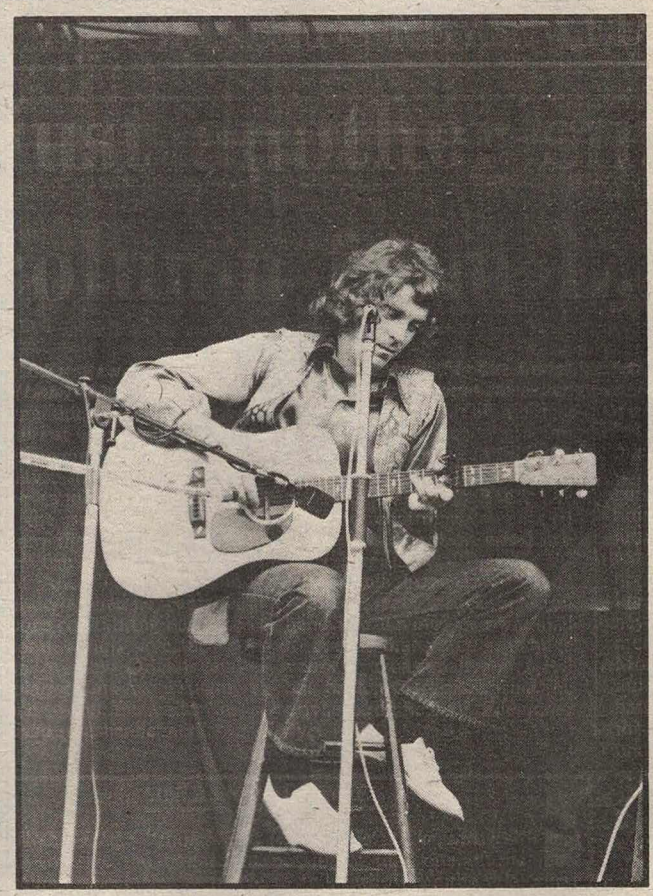


Chris Simpson, of Magna Carta

THE FORD transit arrived at 4.30 p.m. A few perfunctory hellos and we were hurtling up the M.1. In search of a gig.

"We haven't played this place before," says Chris Simpson, songwriter, vocalist, guitarist and man behind the wheel.

"All I know is that it's called The Prohibition and is somewhere in Birmingham. I don't even know what time we go on — we didn't book this one ourselves and everything's a bit vague."

From the space between the seats and the band's gear came various rude comments from the other two-thirds of Magna Carta — Glen Stuart, vocalist and perpetual learner musician and Tom Hoy, ex-Natural Acoustic Band guitarist, now cast in the role of boy wonder.

"It's great having Tommy in the band," Simpson admits, "I get the same feeling now as when Davey Johnstone first joined the band. We get that same rapport and it's really great."

Hurtle, hurtle goes the van, past signs indicating a turn-off to Coventry and points West. Stuart's pretty lively considering he picked up the van early that morning, cleaned it up, took it round and picked up a repaired sound system, which he checked out. Then he collected Hoy and drove from London to near Bletchley where Simpson joined them and took over the driving chores. Stuart doesn't know it but he's got another twelve hours before he gets any real sleep.

WE'RE IN Brum now, somewhere near the old Snow Hill station. We take turns in sticking our necks out of the cab and enquiring about the whereabouts of The Prohibition whenever we see a well-filled bra — and usually we're answered by polite old ladies who obviously think we're very odd and to be pitied.

After several abortive queries Simpson buys a paper and finds that the gig is just off the Bull Ring — which we've circled a couple of times already.

So at 7.30 we park outside the venue and find it's a rather plush night-club, decked out with pictures of George Raft and other bootleggers like Charlie Chaplin and Harold Lloyd. Nice it is, but from a folk-group's point of view it looks like Death City — no pair of jeans is gonna enter through those doors, no sirree.

The manager, who's a nice guy (and, coincidently, a fellow-journalist whom I once met several years ago), says that he usually runs the place like a Midland Ronnie Scott's but he wants to present several types of music and, therefore, Wednesday has become folk night at the club — people like John Renbourn, Dave Cartwright and Alex Campbell already being booked there.

Everyone says that's cool, and there's not even much of a hassle about the fact that the band expected to play one long set and then split but the manager's got a contract that says they're to do two sets at what would normally be cabaret times.

Goodbye early night then.

The four of us revert to the role of roadies and lug the band's equipment up the inevitable stairs. Simpson, who's a Yorkshire Dalesman and built like a Bewerley Moor rock, hoists the weighty WEM column speakers on his back and handles them like they're made of balsa wood.

Everything gets plugged in and the band work out a suitable balance, Stuart controlling the sound from an Audiomaster mixer set next to his glockenspiel, a monitor speaker providing most of the information he requires. Hoy hasn't played many gigs with the band yet, so he and Simpson run through a few of the numbers they intend to air during the evening.

By now, the clock shows 8.30 and our stomachs tell us it's time to retire to the Chinese restaurant over the road.

Which we do because we can't afford the prices at The Prohibition, and entertainers get no free eats!

The chow joint allows Glen Stuart to demonstrate how sophisticated he is compared to the rest of us.

I come bottom of the chopstick league and decide to mock-interview Hoy, who answers everything in a on-stop monotone and does the whole "Got - my - guitar - when - I -was - still - at - school - but - my - mother - said - that - it - would - do - my - schoolwork - no -good - at - all - which - it -didn't" bit, only becoming serious when talking about Krysia Kocjan's eventual disenchantment with NAB and how he and Robin Thyne — "one of the most talented musicians I know" — lost a couple of thousand pounds, which they didn't have, in trying to refloat the band.

Carawan double album – and another social project

IT WOULD BE an exaggeration to say I went to Germany solely to pick up Guy Carawan's double album, "Mountain Songs/Sitting On Top Of The World" — but I was glad to be there when Xenophon Records launched the set. Not least because I was happy to renew my friendship with Guy and his wife Candie, who is prominently featured on the albums.

My memories of Guy run back to one crazy Boxing Day in 1957, when he attended a party at my place. Out of that party there grew a wild event on a really grand scale, thrown early in January as a farewell party for Guy and Alan Lomax, both of whom happened to be going back to the States at the same time.

The farewell was unforgettable: among the 100-plus people who boozed and sang the night away were Dominic Behan, Leon Rosselson, John Foreman, Sandy and Caroline Paton, Stan Kelly, Chris Barber and Ottilie Patterson.

And Alan Lomax and Carawan did a long set together, consisting largely of the prison songs Lomax had gathered in U.S. state penitentiaries.

At this time, incidentally, Guy had been in Britain for a while — after having been halfway round the world — to China. And Topic had issued his first album, "Mountain Songs and Banjo Tunes".

He went back to the States to become a major figure in the early integration struggles. He took the Montgomerie Gospel Trio and the Nashville Quartet to New York, where, with Guy, they recorded a memorable album for Folkways — "We Shall Overcome", of the songs of protest that grew out of the fight for Black rights.

Writing in the *New York Times*, Robert Shelton, now folk music critic of the London *Times*, said of him: "He helped give 'We Shall Overcome' its present format, and played a major role in teaching it and other integration songs to Negro students in the early days of the sit-ins of 1960 and 1961. His contribution helped much of this activity get its momentum and direction."

Subsequently, Carawan moved on to other areas — among them Johns Island, Carolina, out of which came a Folkways album of the islands songs and traditions, "Been In The Storm So Long", and a book covering the same themes, "Ain't You Got A Right To The Tree Of Life?" (Simon and Shuster New York).

His "Integration" experiences were crystallised in song collections such as "We Shall Overcome" and "Freedom Is A Constant Struggle", both published in book form by Folkways.

Meanwhile, his interest had been caught up in the Highland-

Playing for the Max Factor crowd

MAGNA CARTA– hauling themselves up and down the M1, with a zeal that's out of all proportion to their financial return. Just to play a Birmingham nite club. On the road report from FRED DELLAR

He asks if I've reviewed Krysia's solo album and I tell him I've summed it up with the words "too much too soon" — which makes him grin because it seems I've unwittingly come up with a phrase that NAB always teased Krysia with.

Then we discuss Magna and the problems the band has had with management — which is why they're booking their own gigs nowadays, why they haven't any roadies, and why their latest album, completed several months ago still hasn't seen the light of day.

AROUND 9.45 we return to the club, say hello to George Raft and retire to the dressing-room, which is hilarious.

It's just an ante-room, placed strategically outside the ladies toilet, a rickety screen dividing speeding chicks and the sight of Tommy Hoy in Y-fronts and glitter boots.

The resident singer goes on and mixes some traditional fulerum-fa-la-la-la singalongs with skiffle leftovers — Stuart rushes in to tell us that some guys from Sabbath are out front — and suddenly Magna are on-stage for the first set.

The genuine folkies are out-front, making their drinks last. Behind are a few diners, chatting over their champagne buckets. But most of the clientele are propping up the bar to our left and sounding like candidates for a late-night chat show.

The band decide to hit them hard and move into 'Home-Groan", pure Everly-land and just right for the occasion.

The brakes are touched for "The Sun Ain't Gonna Rise", on which Stuart does his high-voiced harmony bit between downing the remnants of his double-Scotch, and then it's on to "Putting It All Back Together", currently the band's anthem and a chance for Hoy and Simpson to flash around a little guitar interplay.

A few more now, including "Mixed Up Sensation", one of the strongest of Simpson's new songs, and the first half closes with "Down At Martin's Cafe" — a tribute to one of those greasy, spoon-on-a-string, pull-ups, known and loathed by gig-sters everywhere.

Stuart makes up for his lack of instrumental activity on this one by throwing in chunks of cod-Joni Mitchell and Trini Lopez, and the trio go off to what is quite reasonable applause.

By the time Magna climb back on stage for the second half of the proceedings the club's a little fuller — but the men are mainly in suits and females mainly of the "glam" variety, all evening-dresses, Max Factor and put-a-cherry-in the Babycham.

It's obvious that at least one charmer has caught a glimpse of Hoy's underpants from behind the screen and he's got himself a new fan even before Stuart announces him as "the Donny Osmond of Folk".

Another new song — "Won't Set The World On Fire" — an anti-journalist barb, written after Simpson had read a damn-with-faint-praise review of Tir Na Nog, whom he admires.

Generally, the band stick the "shorties" — there'll be no "Seasons" or "Lord Of The Ages" tonight — and they work their way through "Mid-winter", "You're Only What You Are", "Sea And Sand", terminating with the fitting "Time For The Leaving", a beauty from Magna's "Wasties Orchard" album.

And so the gig's over — apart from humping the equipment back into the van — which has been moved because a guy on the door says that the patrons can't see the club properly and, anyway, it's parked on a double-yellow.

But there's still time for a last drink bought by a monied Magna fan; time for the guys from Sabbath to complain that they've got management problems too and tell us how they should be working in a studio right now; time for Stuart to throw in his impression of Buffy St. Marie, with whom Magna recently worked; and time to extricate Hoy from the clutches of his personal femme fatale who seems to be massaging all the wrong muscles on our Scottish hero.

Then it's goodbye Brum and back down the road to Coventry and a brief stop at a transport caff. And with snores coming from the back of the van— courtesy of Stuart and Hoy — I drop off somewhere in the South Midlands, leaving Magna just an hour's more travelling before they really settle down among the feathers.

It'll be 4.30 a.m. then and they've got a date on George Hamilton IV's T.V. show around mid-day.

I work out that, allowing for petrol, food and other expenses, the threesome couldn't have earned more than £17 apiece for a long day's work. No matter, perhaps I'll read a story about millionaire pop stars in the morning papers.

Stork shock: crazed bird strikes again.....

ALTHOUGH she has always preferred the billing "John Kirkpatrick and Sue Harris", almost everyone on the folk scene must know that Sue is Mrs. John KP. As a duo, they will be retiring temporarily in the spring, while Sue has a baby. They hope to return to part-time club work later in the year.

AND WHILE we're on the subject, my mention of the forthcoming baby of Helen and Roger Watson proves the power of the press ... Before Thursday was out, Muckram Wakes were receiving anxious phone calls: were they going to fulfil outstanding dates? Answer, says Muckram's John Adams, is yes. Then, John and Sue Adams will go on the road as a duo — should be interesting that, since both are excellent performers — and Roger will solo for a while

ROY HARRIS: second solo album

NEIL BREWER is to replace Bill Caddick in Magic Lantern. Caddick is to concentrate on a solo career in the New Year. At present, he's also engaged on an intriguing publication venture with broadsheet producer John Crane — who is issuing Bill's songs in a series of "part-works". Each part is, like all Crane's work, beautifully designed.

IF YOU want to know how to build stringed instruments, ask at the London College of Furniture. There is in fact a department that not only builds and restores instruments but also carries out experimental work with (for instance) varnishes. Ask for Mr. Phillip Shirtcliffe.

THE JOHNSTONS are recording another LP this month, assisted by Brian Dewhurst of Horden Raikes (who has a solo album due in early 1975.) Already, Dewhurst — appearing either solo or as half of the Raikes — has an average of one date in every two days right through to April next year. And the date-sheets he sends me from month to month usually show him as having about 25 dates in 30 days.

HELPED BY the North Midlands Folk Federation and the East Midlands and Yorkshire Arts Federations, Tony Trafford, who lives in the village of Stainsby, made a film about this year's Stainsby festival. In 35 minutes, Tony tries to show the preparation and planning of the event as well as the festival itself. The film features, among others, Swan Arcade, Foggy, VinGarbutt, Isla St. Clair, Barbara Dixon and Archie Fisher, and the Barnsley Longsword Men Clubs and others interested in seeing or showing the film should telephone him at Chesterfield 850205.

ROY HARRIS this month records a second solo album for Topic. He'll be backed by Martin Carthy and Bobby Campbell.

NEW CLUB at the Roebuck, High Street, Erdington, will be run by Dave Sampson, who already runs the Fletch at Coventry. On Fridays, at 8 p.m., Dave is going in for the big names. Tomorrow, he has Dave Cartwright, and on December 6 The Yetties. Watch the Gig Guide for further dates.

er Research and Education Centre, a community experiment that celebrated its 40th anniversary in 1973. Here he has run countless workshops, mainly devoted to Appalachian songs and traditions.

In case your thinking Guy and Candie Carawan are a couple of single-minded politicos with oversize social consciences, let me say that all the high-minded stuff has not prevented them from putting in appearances at major festivals here and on the Continent.

Twice he has appeared at Cambridge and once at Loughborough (or Keele as the festival then was), once at Burg Waldeck in Germany. And he has, either solo or with his wife, made several big and successful tours of German club and concert venues.

I'm happy to report that all this experience hasn't left him jaded — because his new double-album is a quiet triumph.

The songs are a fair selection of traditional numbers and composed songs by, among others, Donovan, John Prine, Bob Coltman and Bruce Phillips. And they give off a curious feeling that they *are* and they *aren't* country music. Much of the sound is beguiling, captivating, compelling . . . and the backing is just enough, and no more.

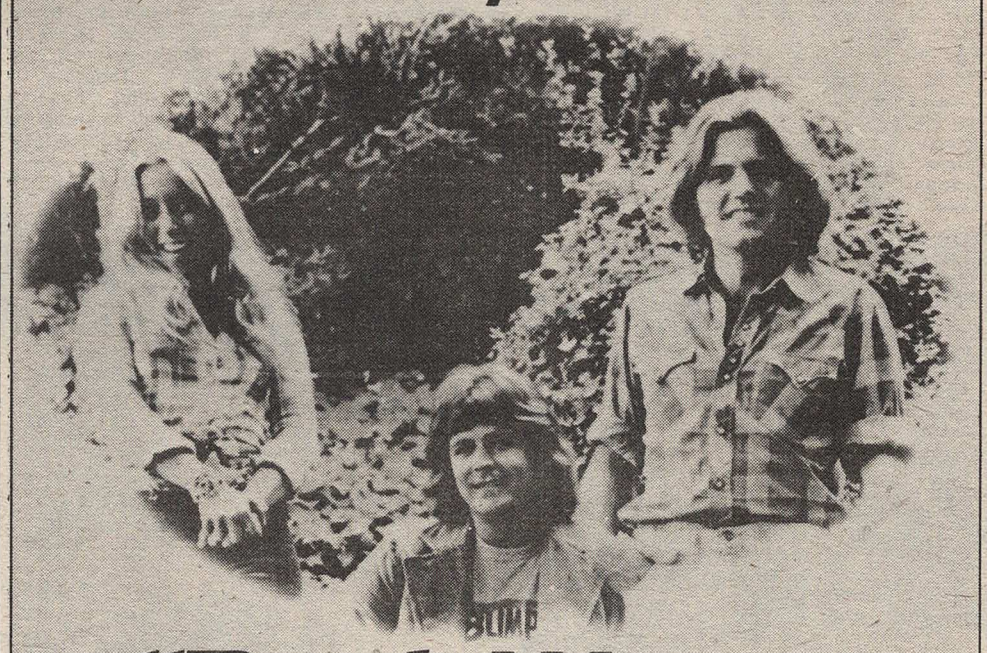
Meanwhile, Carawan has been busy on yet another social project. Arising to some extent out of his work for Highlander, he has produced a fine record of American mining songs, "Come All You Coal Miners", which includes "Black Lung Blues", "Black Lung", "Dreadful Memories", and "Mannington Mine Disaster" — sung by such monumental singers as Sarah Ogan Gunning, Nimrod Workman, George Tucker and Hazel Dickens.

He's also finishing what promises to be a very exciting book about the folk of the Appalachian mountains and their struggles.

"It'll be a book you can peruse at three levels," he says. "You can just skim it to get the gist; then you can take in the photographs, which will tell their own story in a continuous fashion; finally, you can get down to the text and pictures, which make a continuous whole."

Eric Winter

A warm new sound from sunny California



"Don't Worry Baby"

RCA 2488

A new single from Ex-Beach Boy Bruce Johnston and his new group

California Music

RCA

Tape Special

WOLLENSACK Model 8075 8-track player recorder

New Tapes

A & M: Hustler "High Street"; **Humble Pie** "Illegal Smile"; **Gallagher & Lyle** "The Last Cowboy"; **Supertramp** "Crime Of The Century"; **Burt Bacharach** "In Concert"; **Andy Fairweather Low** "Spider Jiving"; **Hudson-Ford** "Free Spirit"; **Splinter** "The Place I Love"; **Burt Bacharach** "Greatest Hits"; **Ravi Shankar** "Family And Friends".

CBS: Johnnie Cash "The Junkie And the Juicehead Minus Me"; **David Essex** "David Essex"; **Santana** "Barboletta"; **Mott The Hoople** "Live"; **Merlin** "Merlin"*; **Barbra Streisand** "Butterfly"; **Johnny Nash** "Greatest Hits"; **Neil Diamond** "Serenade"; **Bob Dylan** "Blood On The Tracks"; **Andy Williams** "Xmas Present"; **Minnie Ripperton** "Perfect Angel"*; **Russ Ballard** "Russ Ballard"*; **Argent** "Encore"*; **Ray Conniff** "Happy Sound Of . . ."; **Jerry Vale** "Sings 16 Hits Of The 60's"; **Wombles** Not Yet Titled.

DECCA: Gilbert O'Sullivan "A Stranger In My Own Back Yard"; **Sounds Galactic** "Nova-Sounds Of The Stars"; **Bloodstone** "I Need Time"*; **Brian Golbey** "Moments"; **Moody Blues** "This Is The Moody Blues"; **Oscar Peterson** "My Favourite Instrument Vol. IV"*; **Eden Kane, Honeybus etc.** "Memories Are Made Of Hits — The 60's".

EMI: Beach Boys "Endless Summer"; **Seekers** "The Very Best Of"; **Andy Kim** "Andy Kim"; **John Lennon** "Walls And Bridges"; **Tony Christie** "From America — With Love"; **ELO** "Showdown"; **Olivia Newton-John** "First Impressions"; **Frank Sinatra** "Sings Cahn and Van Heusen"; **Jackson Five** "Dancing Machine"; **Junior Walker** "Jr. Walker And The All Stars"; **Original Astaire Soundtracks** "Swing Time"/The Gay Divorcee"; **Spinners** "At The London Palladium".

ISLAND: Bryn Howarth "Let The Days Go By"; **Sparks** "Propaganda"; **Nico** "The End"; **Kiki Dee Band** "I've Got The Music In Me"; **Eno** "Taking Tiger Mountain (By Strategy)".

PHONOGRAM: Thin Lizzy "Thin Lizzy"; **Snafu** "Situation Normal"*; **Lobo** "Calumet"*; **Platters** "Spotlight On The Platters"*; **Sally James, Gary Glitter etc.** "Saturday Scene"*.

PRECISION: Edwin Hawkins Singers "A Time For Peace"; **Curtis Mayfield** "The Best Of . . **Joan Baez** "Noel"; **Pioneers** "I Believe In Love"; **Winston Groovy** "Presenting Winston Groovy"; **Ken Parker** "Jimmy Brown"; **Cimarons, Al Brown etc.** "20 Tighten Ups"; **I Roy** "The Many Moods Of I Roy"; **Koici Oki** "Yamaha Superstar"; **Jim Weatherley** "The Songs Of Jim Weatherley"; **Captain Beefheart** "Safe As Milk"; **The Impressions** "Check Our Your Mind"; **Keith Beckingham** "Hi-Flying Hammond"; **Stanley King** "All You Need To Do Is Play Hammond"; **Sissies** "Life Can Be Beautiful"; **Tommy Steele** "My Life, My Song"; **Rufus Thomas** "Crown Prince Of Dance" **William Bell** "Relating"; **Billy Eckstine** "If She Walked Into My Life"; **Eleventh Hour** "Eleventh Hour's Greatest Hits"; **Buddy Greco** "The Buddy Greco"; **Allan Stewart** "Scrapbook"; **Michel Legrand** "20 Songs Of The Century"; **John Kincaide** "One Of Those Dreams"; **Barry White** "Can't Get Enough"; **De Franco Family** "Save The Last Dance For Me"; **Country McDonald** "Thinking Of Woody"; **Country Joe And The Fish** "Here We Go Again"; **Don Cherry Trio** "The Eternal Now"; **Mike Auldridge** "Blues And Blue Grass"; **Ron Fraser** "I'm Gonna Sing My Song"; **Leo Kottke, Peter Lang & John Fahey** "Leo Kottke, Peter Lang & John Fahey"; **Tony Back** "Hammond Dance Party"; **Harry Stoneham** "Lowrey Organ Superb"; **Jack The Lad** "The Old Straight Track"; **G. T. Moore** "G. T. Moore And The Reggae Guitars"; **Chilli Willi And The Red Hot Peppers** "Bongos Over Balham"; **Ken Freeman** "Electronic Philharmonic"; **Mike Carr** "Hammond Organ/Moog Synthesiser"; **Mighty Sparrow** "Sparrow Power"; **Bob Marley & The Wailers** "Rasta Revolution"; **The Inner Circle** "Rock The Boat"; **Delfonics** "Alive And Kicking"; **Tremeloes** "Shiner"; **Elton John** "Elton John's Greatest Hits"; **Amazing Blondel** "Mulgrave Street"; **Edward Woodward** "Woodward Again"; **Leroy Hutson** "The Man"; **Bulldog** "Smasher"; **Paul Desmond** "Skylark"; **Airto** "Virgin Land"; **Tim Rose** "Tim Rose"; **Roy Clarke** "I'll Paint You A Song"; **Denny Doherty** "Waiting For A Song"; **Alan Tew** "Carnival" **Acker Bilk** "That's My Desire"; **Mickey Gilley** "Room Full Of Roses"; **Ecstacy, Passion And Pain** "Ecstacy, Passion And Pain"; **Sha Na Na** "From The Streets Of New York"; **Judith Durham** "And The Hottest Band In Town Vol. 2"; **Johnny Mercer** "Mercer With Pete Moore And His Orchestra"; **Ragamuffins** "Songs Of Scott Joplin"; **Nina** "Other Side Of Me"; **Albert King** "I Wanna Get Funky"; **Frederick Knight** "I've Been Lonely For So Long"; **The M.G.s** "The M.G.s"; **Mel and Tim** "Mel And Tim"; **Little Milton** "Blues 'n Soul"; **Don Nix** "Hoboes, Heroes And Street Corner Clowns"; **Sweet Inspirations** "Estelle, Myrna And Sylvia"; **Glenn Yarbrough** "My Sweet Lady"; **Love Unlimited** "In Heat"; **Jerry Jeff Walker** "Driftin' Way Of Life"; **Gary And Randy Scruggs** "The Scruggs Brothers"; **Larry Coryell** "Spaces".

POLYDOR: Return To Forever "Where Have I Known You Before?"*; **Kool And The Gang** "Light Of The Worlds"; **Johnny Bristol** "Hang On In There Baby"*; **Cyril Havermans** "Mindwaves"*; **Allman Brothers** "Brothers And Sisters"; **Greg Allman** "Laid Back"; **Tonto** "It's About Time"; **Slade** "Slade In Flame"; **Freddie King** "Burglar"*; **Original Cast** "John, Paul, George, Ringo and Bert"; **Jack Bruce** "Out Of The Storm"; **Various Capricorn Artists** "Peaches"; **Barclay James Harvest** "Live"; **Greg Allman** "Greg Allman Tour"; **Allman Brothers** "Eat A Peach".

RCA: Lou Reed "Sally Can't Dance"; **Hues Corporation** "Freedom For The Stallion"; **Horslips** "Dancehall Sweethearts"; **Neil Sedaka** "I Go Ape"; **Henry Mancini** "Film Music"; **Cleo Laine** "Cleo Close Up".

REDIFFUSION: Anita Kerr "Burt Bacharach Songbook"; **Pete Moore** "Solid Rockin' Brass"; **Alan Elsdon** "Alan Elsdon And His Jazzband".

UA: Man "Slow Motion"; **Paul Anka** "Anka"; **Various Artists** "Many Sides Of Rock'n'Roll Vol. 3"; **Al Caiola** "Favourite TV Western Themes"; **Eddie Cochran** "Very Best Of"; **Man** "Man"; **Sunset Festival Orch.** "Non Stop Carpenters' Hits"; **Various Artists** "Country Classics".

VIRGIN: David Bedford "Stars End"; **Captain Beefheart** "Bluejeans And Moonbeams".

WARNER-ATLANTIC: Van Morrison "Veedon Fleece"; **Randy Newman** "Good Old Boys"; **Dory Previn** "Dory Previn"; **Family** "The Best Of **Rolling Stones** "It's Only Rock And Roll".

● An asterisk (*) denotes a cassette-only issue.

New Gear

MAIN ITEM of interest for tape enthusiasts attending the recent Audio Fair — apart from the activities of the Agfa-Gevaert Go-Go Girls — was the introduction of two new recorders from the American Wollensack range.

Marketed in this country by 3M — well-known for their Scotch recording tapes — both recorders are in the high-quality bracket.

The Wollensak 8075 8-track machine claims to be the first of its type in the truly hi-fi bracket. Used in conjunction with suitable tape, this Dolbyised deck provides a frequency response from 30Hz at the bass end of the scale through to 1600 Hz at the top end — a remarkable performance for a cartridge machine.

Also available is the Wollensack 4766 stereo cassette deck, which has the now famous drive mechanism, already familiar here in such quality decks as the Neal 102 and Advent. This mechanism, which carries a three-year guarantee, also features an exclusive anti-jamming device which halts the unit when it senses a defective cassette — thus preventing broken tapes or motor overheating.

Both machines are expensive, the 8-track retailing for £181.35 (plus VAT) and the cassette deck for £231.48 (plus VAT) — but, as I've remarked before, in hi-fi you pays for what you gets!

For full specifications of both machines, write to 3m United Kingdon Ltd., Public Relations, 380-384 Harrow Road, London W9 2HU.

Tape News

AGAIN THERE are stacks of tape-only releases from Precision — some of which will make non-tapists' mouths water. They include items by The M.G.s, The Sweet Inspirations, Frederick Knight, Mel And Tim, Gary and Randy Scruggs, Jerry Jeff Walker and Glen Yarbrough.

THE BOWIE live album is to be released on doubleplay tape and will retail for £4.00. This means that on January 1st, when the album reverts to its normal price (there's an initial sell-off period during which it only costs £3.78) the tape will be selling at 88p less than its record equivalent.

DECCA ENTER the blank tape cassette market this month with a C90 that retails for £1.00 and a C60 costing 75p. The mouldings will be manufactured by Ablex Tools, a Decca-owned company, while the tape used will be BASF.

PRECISION TAPES are to issue product from Larry Uttal's newly formed Private Stock label. Uttal was formerly associated with Bell and was, to a great extent, responsible for that company's success with Gary Glitter, Bay City Rollers, etc.

U.A. ARE issuing no less than eight tapes by C.&W. veteran **Slim Whitman.** Titles are "Happy Anniversary", "Irish Songs", "In Love The Whitman Way", "Country Memories", "Cool Water", "Straight From The Heart", "Yodelling", and "Travellin' Man".

EMI ARE to introduce a new blank cassette known as Emitape X1000, which will retail at 99p for a C60. Although it costs far less than chromium dioxide tapes, EMI claim that the new cassette matches the reproductive qualities of its more abrasive rival and can also be used on machines that lack special bias switches. The X1000 uses a ferric oxide tape that has taken EMI over two years to develop.

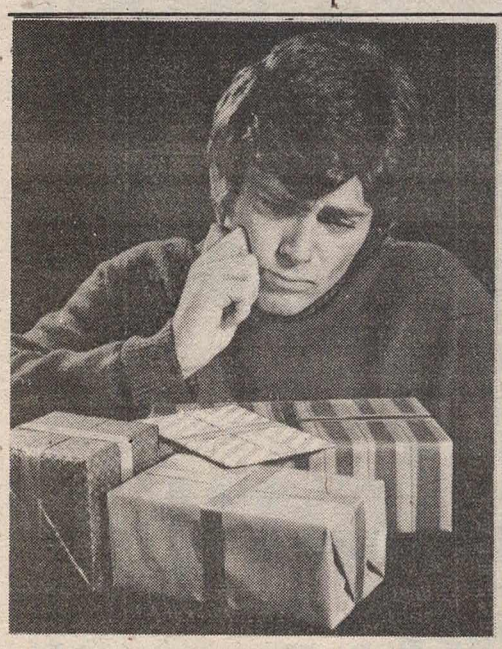
RECENT POLYDOR cassette-only issues include "A Pile Of Rock", with tracks by **Maggie Bell, Elephants Memory, Cream, John Mayall, Jimi Hendrix, Eric Clapton** etc.; "Smash Hits Vol. 2" with **Joe Simon, Neil Sedaka, Arthur Brown, New York City, Slade, James Brown** and others; and "The Big Sound" a swing scene compilation featuring the bands of **Duke Ellington, Benny Goodman, Buddy Rich, Harry James, Oliver Nelson, GeneKrupa** and other Verve artists.

ROSCON MARKETING Associates are to issue budget-price tapes in this country, drawn from the American SAM catalogue. SAM (Sound Alike Music) tapes are all by unknown acts who specialise in recreating exact copies of hits by such artists as Cat Stevens, Paul McCartney and Marvin Gaye.

REW, THE well-known hi-fi company, opened the London Video Cassette Centre on October 17. Based at Centre Point, this is the first place of its kind, where under one roof, people can view and compare the various video-cassette recorders currently available. RFW have already sold equipment to The Faces, The Sweet and other bands and a video studio is now nearing completion at the company's Charing Cross Branch where musicians will be able to go in and make their own promotional films. Equipment ranging from simple video-play-back machines to Ampex professional video recorders and colour cameras may also be hired from the Video Cassette Centre.

TAPE GUIDE Sales' catalogue now includes a listing of all popular record albums currently available in this country, as well as the normal list of cassettes and cartridges available from all the major British manufacturers and importers like CRD and Selecta. The latest edition can either be obtained from your local tape dealer (price 75p) or by post from Tape Guide Sales, 7 Carnaby Street, London W1V 1PG (price 83p inclusive of postage).

FRED DELLAR



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Playing In The Band

Bass man on the fiddle...

RAY SHULMAN of Gentle Giant plays an odd combination of instruments — bass, and fiddle (and acoustic guitar as well, actually, although it's the first two that are an unusual combination).

Bass is tuned EADG — i.e. in fourths. In other words, the fourth note after E is A and so fourth. But the fiddle is tuned in fifths — GDAE — and the fingering is entirely different, in two ways.

First, you have to go to a different point on the fingerboard to get the same note, and second, on bass you have to stretch quite a way to get from note to note whereas on fiddle all the notes are cramped together.

Ray says that this doesn't worry him. He just treats them as two separate instruments and doesn't get confused about fingering. Nor does he worry over much about the absence of frets on a fiddle.

In fact he'd quite like to play a fretless electric bass.

"It has a completely different sound. And it's no more difficult to play because it has the fret positions marked — and anyway you don't look at the instrument while you are playing it."

There are other differences between bass and violin. The violin player really has to come to terms with a new technique when he electrifies it.

"The problem," says Ray, "is that you are really close to the sound of the violin because of the position it's played in. And with an electric violin you have to get used to that sound coming from elsewhere."

This, he says, creates a situation in which the sound the audience hears might be far too mellow, simply because the player can hear the acoustic sound of the fiddle acting against the amplified sound and will compensate for this when adjusting the amplifier.

"Really you need an earplug in one ear and the other ear up against the speaker."

The fiddle is a lead instrument. It's difficult to use it as anything else, and Ray doesn't believe in attempting to sound like a string section on his own. The bass, on the other hand, is very much an instrument for rhythmic accompaniment.

The secret of good bass playing, he says, is a combination of good harmonies, which have to be worked out in the head — and rhythm, which is felt rather than thought about. His idol is Stanley Clarke, who plays with Chick Corea and has also appeared backing Aretha Franklin.

The simplest form of bass playing is to follow the root notes in the chords the guitarist is playing. (This means, incidentally, that any guitarist should be able to take up bass with ease, providing he has a knowledge of chords.)

But from the guitarists point of view, a slightly different attitude to fingering is required. The temptation on guitar is to hold down the entire chord. However, block chords on bass generally are not effective. Furthermore, it is more difficult to hold down an entire chord on bass and pick the notes out of it.

Instead, it's necessary to have a knowledge of the shape of the chord and finger one note at a time as required.

Of course, anyone with a good harmonic sense will have no difficulty picking runs off a bass, since playing fast licks on the instrument is so difficult that many bass players never bother to make the attempt.

Ray's bass parts are always part of the arrangement and well thought out beforehand. This is another solution to bass playing — work out the chords in the song and pick a sequence of notes that coincides with those chords and sounds pleasant. Practice the sequence and then lay it on the number.

RAY ALSO talked in detail about his violins: "I have two — one French and the other Italian, and they're both very old. I reckon it's true that the best tunes are played on old fiddles — but this didn't apply to electric violin until recently when Barcus Berry really improved the electrification of all acoustic instruments.

"Before that, the only pick-ups that were available for violin were so bad that it didn't matter whether you had a really good violin or a plank of wood with strings on it. Either way, it would sound the same."

Barcus Berry are an American company who made a name for themselves by marketing a violin bridge with a built-in pick-up.

This type of pick-up doesn't work like conventional guitar pick-ups — which rely on a steel string upsetting a magnetic field. Somehow or other it picks up the vibration of the entire instrument, so that once again the player is able to have the true sound of the violin — only louder.

The player can in fact use gut strings, which Ray did for a while, but he found that they weren't suited to modern stage work so he's switched to steel which, he says, stay in tune longer.

"I met Sugar Cane Harris in Los Angeles and he really seems down and out. He asked me what strings I used and I gave him a set. He was ever so grateful, which is a bit embarrassing really."

In fact, Ray isn't satisfied with the true sound of the fiddle and adds wah-wah and an octave divider to it.

REX ANDERSON

MUSICIANS' LETTERS

"COULD YOU advise me how to tune a guitar to a bass. If for instance the guitar is tuned to a regular set of pitch pipes, should the bass be tuned up to the first four strings — E A D G. I find this impossible to do as the bass strings keep snapping before they reach these notes. I have tried bringing down the guitar strings to the same as the bass strings, but this just made the guitar strings ridiculously loose. I have also tried bringing the guitar strings to an octave above the bass which did not work out at all well either." — **JIM DIVVI, Stoke Newington, London.**

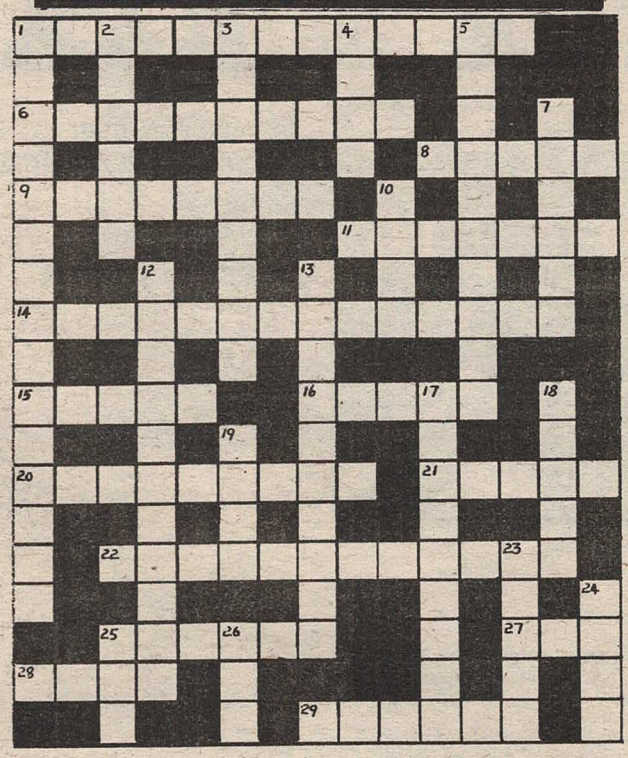
I'm not entirely sure what your problem is, Jim, but all you have to do is tune the guitar to a set of pitch pipes and then tune the bass to the bottom four strings but an octave below. It sounds to me as though you have been trying to tune the bass to the same pitch as the guitar. It is a bass after all. It's supposed to sound lower.

"I'M FOLLOWING the NME Guitar Book and am learning on an acoustic. I have some music books containing numbers that are on my Doors albums. Am I correct in assuming that the bottom line is for piano and top for guitar? Are the notes on the top for the melody and the chords given above for the accompaniment? If so, do I just need to strum the indicated chord at each note for the correct length of time. What's the difference between lead and rhythm guitar? Is the lead for the melody and the rhythm for accompaniment?" — **T. SMALLEY, Wollaton, Nottingham.**

Oh we are ignorant, aren't we. The music given in music books normally contains a melody line and a bass accompaniment line. This is arranged for piano. In other words both lines are for piano. The top line is the right hand and the bottom line the left. Listen to the albums and discover what rhythm is. Rhythm is what your foot is doing while you listen. It'll go something like BOMP-bomp-Bomp-bomp, Bomp-bomp-Bomp-bomp. If you play a chord for each bomp you're doing quite well.

Lead guitar is anything that doesn't just do that which might be melody or a series of fills or decorations for what other people in the band are doing.

NME CROSSWORD



ACROSS

1 Died aged 21 a US blues legend; Eric Clapton, in particular, has acknowledged debt owed to his influence (6,7)
6 Undesirable associates likely to win polls and influence people! (3,7)
8 Charles Edward the rock'n'roller, as he's more popularly known
9 Partnered her husband on Sue label soul classic "Mockingbird" (4,4)
11 Mole-like deviants with garbage fetish —s'fun though!
14 1968 top tenner for Canned Heat (2,3,4,5)
15 & 29 Fiddler on the spoof?
16 See 27
20 T. Rex elpee (3,6)
21 & 25 across Previously of V. Joe
22 Raja Ram and his blissful companions, that old brown rice boogie since deceased
25 See 21 across
27 & 16 Georgia-born singer-songwriter/sessionman; "Walk A Mile In My Shoes" is one of his songs
28 Genealogically, provided half of 6 across
29 See 15 across

DOWN

1 Bandsman axeman of renown (6,9)
2 Formed by Tony Kaye when he quit Yes 1972
3 Of Cactus, V. Fudge and BB&A (3,6)
4 First of the homegrown guitar heros
5 The lone star cowboy troubadour's got sand in his shoes! (2,3,5)
7 US pieman with ring of confidence!
10 Kinks 45
12 Positive bassist? (5,6)
13 Enacts vest (anag. 3,7)
17 Had string of hits '67 to '69 after first half of 60's as backing group to Brian Poole
18 Positive drummer?
19 Of "Runaround Sue" and "The Wanderer"
23 Type of music U.S. sometimes known as 'swamp-rock'
24 See below
25 & 24 Took name from initials of lead singer
26 Jim Dandy's wooden heart?

ACROSS: 1 Splinter, 6 "Daniel", 7 Maddy Prior, 8 Noel Redding, 10 Pretty Things, 12 (Tony) Orlando, 14 (James/Mick) Taylor, 16 "Annie's (Song)", 18 (Phil) Spector, 19 "Stardust", 20 Allan Clarke, 22 Colosseum, 24 Mud, 25 RSO, 27 Mick Avory, 29 Deke (Leonard), 30 Tony, 31 Keith (Tippett). DOWN: 1 Simon Nicol, 2 Led Zeppelin, 3 Tippett, 4 War, 5 Pentangle, 6 Doris Troy, 9 Grin, 11 Toots (And The Maytals), 13 Neil Diamond, 15 Lee Dorsey, 16 Art Garfunkel, 17 (Annie's) Song", 18 Stylistics, 21 Woody (Guthrie), 23 "Mr. Soft", 26 "Jet". 27 Man, 28 Ace.

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ON THE TOWN

tion I've come across in a long while.

To describe the set as an exercise in artistry would no doubt be a case for the Trade Descriptions Act.

Even so, though Greg Ridley would never have given Caruso too much paranoia, his bass thuds fill out the sound rather deftly on "Four Day Creep". As a straight piece of rock drumming Shirley's thumping, kitchen sink intro to "Thirty Days In The Hole" was quite tophole, though Clempson occasionally found life a trifle difficult when he attempted to spurt some lead licks out of the pounding rhythm section that Pie's sound hinges on.

But the whole ballgame still belongs to Marriott — a fact that was made quite clear when Humble Pie encored, as ever, with "I Don't Need No Doctor", and the band's protagonist pummelled and abused and seduced the paying customers and just let them keep the vocals going for a minute or two.

Ah, what a grounding being a child star gives you.

Chris Salewicz

Fairport Convention/ Leicester

Fairport Convention now have Sandy Denny back on vocals and piano, and the instrumental line up of Trevor Lucas on acoustic guitars, Jerry Donahue (electrics), Dave Pegg (bass), and Dave Swarbrick on fiddle is similar to the original format of the group.

However, it should not be assumed that they have altered little during their existence.

Their musical ideas, are very different these days — and — judging by their gig at Leicester University the other Saturday I must confess I'd never seen or heard the band in better form.

Whereas before Fairport always tended to be, shall we say, **slightly erratic** on stage, they now appear quite subdued and intent on providing a Very Good Musical Evening.

Which is not meant to infer they're introverted, as there is still a certain amount of horseplay. But it's vented during some rather excellent solos.

There's the leisurely and controlled guitar licks of Donahue, who contributes a silky smooth feeling to most of the numbers, which is complemented by Swarb's generally delicate fiddle work that only **occasionally** rubs against the ear.

Behind these two is a stout rhythm section indeed, though Mattacks has a tendency to be a little punch drunk with his tempos, which are nevertheless reinforced admirably by Pegg's unshakeable bass patterns.

Of course their material has a great deal to do with the success of their act. They still pull out the accepted Fairport pieces, such as "Sloth", "Matty Groves" and "Sir B. McKenzie", but there's a considerable amount of new material.

And a new dimension, perhaps even a bonus, is brought to the act with Sandy's songs such as "John The Gun" and the classic "Who Knows Where the Time Goes".

Basically, though, it is the scope of their chosen material, the vocals between Lucas, Sandy, Pegg and Swarb and their instrumental capabilites, which makes the act so enjoyable.

I mean, who'd expect them to be not only capable of striding casually through a series of jigs and reels, but then to boogie better than most conventional rock bands with "Six Days On The Road"?

Not many people, I bet. But they do, and it's worth seeing.

Tony Stewart

Curved Air/ Central Poly.

IT IS PRETTY difficult to evaluate a lady's singing when one of her nipples is staring you in the face.

Believe me, the whole universe seems to reduce to this little pink thing bobbing up and down. Most disconcerting.

Ms. Sonja Kristina's very feline catsuit is showing signs of wear and tear in the most interesting places after a couple of weeks on the road.

But, if one can wrench one's attention away, Curved Air's music is fresh, meaty and infused with a new stock of weirdness.

There's lots of synthesiser cropping up, especially in opening passages. Thankfully, although it now has the lion's share of the band's arrangements, it is always used in a tasteful, rather than tinkering, fashion.

Darryl Way, for instance, used electronic effects — not quite *ad nauseum* — in his one true solo. The rest of his playing proved he is not back in the band just to keep the Wolf from the door. All five do fit rather well.

Judging too by the uproarious reception from the pretty poly people, the band's long lay-off has far from caused them to be forgotten.

In fact, it appears to have created more of a demand for their appearances.

Both new and slightly worn material were greeted with bursts of applause.

This included, incredibly, that endless TOTP fave rave "Back Street Love", though Ms Kristina's explanation of the song gives it a whole new meaning, which I'm sure would make the BBC very uncomfortable.

Sonja's vocal range from a low moody moan to more lively usage would earn credit for any singing lady. Perhaps her unfortunate TV image is responsible for the lack of full and lasting recognition which her voice so obviously deserves. (Then again, it might be that distracting nipple).

The two encores they took and the other one they could have taken were only part of the story.

Curved Air blew up a tidy storm at Central Poly and doubtless expanded on their already dedicated following.

One more thing. Supporting Curved Air were a band by the name of Wattroy Turner. They have been doing a lot of these support gigs, and will be doing a lot more, no doubt.

Catch them if you can because they are an ideal lead-in to a main act and have some refreshing pieces on lay on you.

Peter Phillips

Ralph McTell/ Stockton

IN AN entertainment age of pyrotechnics, mountains of amplification and overt stage flash, people perhaps may be excused for presuming the Lone Singer-Guitarist is now relegated to the folk clubs, but they've forgotten about Ralph McTell.

Sure, you remember Ralph. Your memory just needed a little prodding, right? He's the denim clad, clean shaven dude who strolls onto the concert stage, picks up an acoustic guitar and proceeds to tell the audience about Michael the lunatic, a day trip to Brighton in the early 1900s, or about what he and his brother got up to during childhood.

After about an hour and a half, like his set at the Stockton Globe Theatre last Tuesday, you feel as though you've been sitting having a quiet drink with your mate in the local — such is his degree of *communication*.

That's McTell's forte, he can relate to an audience.

But for him to do just that is theoretically difficult, because he relies only on his guitar, vocals and the warmth he can project, and never on the wriggle of his rump or spot lighting. Yet, I have never once seen him present a bad show or fail to create what is generally known as an intimate atmosphere.

His vocals are relaxed and his delivery good as he works his way through some rather excellent songs, most notably "Michael In The Garden", "Barges", "The Maginot Waltz" and "Streets Of London".

Naturally the form of these songs depends largely on his guitar expertise, which has seemingly improved recently to become extraordinarily complex.

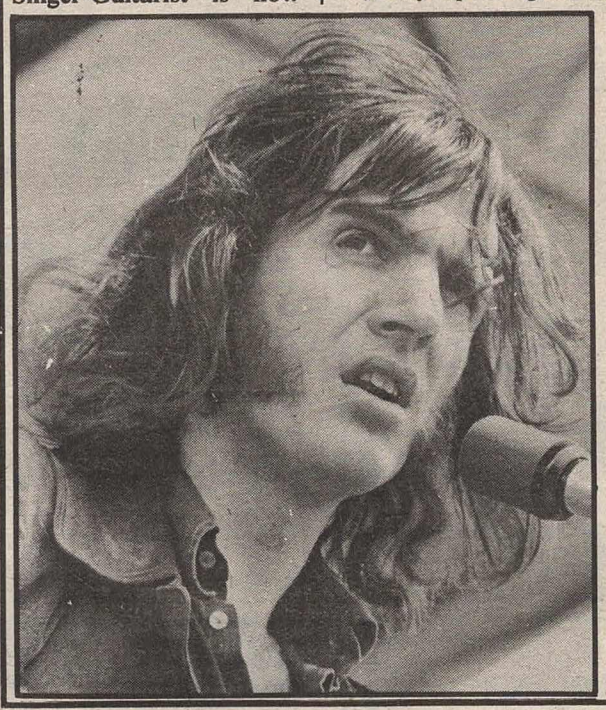
But the important aspect of Ralph's performance is that he paces his act well.

There is, predictably, a certain amount of his earlier material, but the majority of his set comes from his more recent recordings, including a preview of his next album with "The Grand Affair".

And of course to lift the atmosphere he puts in a couple of good ol' rag time numbers, which he has usually pinched from Blind Blake.

When you see his act you'll understand why he is still one of the few singer-guitarists who can pull in an audience.

Tony Stewart



McTell—the delivery is simple, the expertise complex

Chairmen Of The Board/ Hammersmith

HIGH ENERGY can now be spelt Chairmen of the Board.

It was really quite a surprise. Here they were — a group who've never been in the first league and who were probably expected by most of the audience to turn out a pretty routine soul set before Toots and his mates came to provide the real action . . . and they turned out to be an eight piece (keyboards/bass/drums/guitar/sax/trumpet/two singers) soul and rock band with all the bad ass charisma of early Sly Stone or the recent Isley Brothers.

The atmosphere of the venue was another pleasant surprise.

The 'Hammersmith Palais' might have bizarre connotations and the billings outside for Ken Mackintosh and the various dance nights don't do anything to allay the worst fears, but inside there's all the facilities for presenting the perfect rock 'n' roll or soul show: a dance floor with comfortable seating around it, a balcony for an unobstructed view of the stage, plus a couple of bars and simply the casual atmosphere that rock needs rather than the too formal concert hall aura.

But back to the Chairmen. They include their old Four Tops influenced hits . . . but now its the new improved with funk and guitar versions.

Like the Isleys, they've got it together instrumentally they combine the best qualities of both the old and new black music.

And so to Toots and the Maytals.

The Chairmen had created the sort of party atmosphere that the reggae band have should have triumphed in, but what happened?

Toots and his one Maytal were in fine voice and the back up band were okay if, by themselves, unexciting.

Though they all worked hard, things just didn't catch alight.

Part of the problem was in the choice of material which was very soul orientated, with Toots doing his Otis Redding type numbers like "Warm and Tender Love" and "Amen". He's all right being a jamaican Otis, its just that he's something else entirely when he's being his own man.

Another point raised was whether it's that good an idea to precede any reggae band with the fundamentally different stage act of an American soul act.

With the exceptions of Jimmy Cliff and the Wailers, reggae still tends to come over better on record.

A pity about Toots. But perhaps on another occasion, it could be a different story.

Pete Dalton

Golden Earring/ Glasgow

IF THEIR gig at the Glasgow Apollo is any yardstick, it seems Golden Earring are a classic example of just how easily a band can blow their musical validity purely by becoming too involved with Image making.

It can't have been much more than a year ago that I personally believed they could potentially become one of the finest bands to come out of Europe. Then, the music was an interesting blend of R&B and gritty boogie rock, and purely because of their capabilities their act was both musically sound and invigorating.

Now, with the addition of a fifth member, keyboard player Robert Jan Stips, their music has deteriorated to sheer heavy metal rock which is concerned with excessive volume rather than instrumental virtuosity.

And their performance is not assisted by the arrogant posing of the singer, Barry Hay, or the dramatic ploys of the drummer, Cesar Zuiderwijk, who vaulted over his kit on cue with a blinding and deafening explosion of white light. Later the kit collapsed and the act deteriorated into pure farce.

It's unfortunate this should be the case because Earring obviously still have a great deal of talent.

During "Big Tree Blue Sea" there was some consistently good flute work by Hay, and George Kooyman on guitar took some startling solos.

But then the act was designed to give visual and dramatic impact and the priorities became distorted. Bass player Reinus Gerritsen sounded as though he was playing his instrument with a bread knife, while suggesting, because of his stance, that the bass was too heavy for him to hold anyway.

Even with the inclusion of such Earring standards as "Radar Love" and "Vanilla Queen" the band failed to upgrade the standard of the set, although the high energy noise appealed to a good proportion of the audience.

Musically, however, Golden Earring are slipping into a Heavy Metal straightjacket and are losing what was a distinctive style.

Lynyrd Skynyrd (who you read about last week) were superior by far to the main act. Which made Earring look even worse than they were.

Tony Stewart

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ON THE TOWN

"Monty Python's Flying Circus" (BBC-TV)

We've held off till now to let the programme get into its stride, but now we'll have to come clean— the MONTY PYTHON team are not cutting it like they used to; CHRIS SALEWICZ explains why.

REALLY it's not much more than a university revue that's been blessed with added technology.

A good university revue, mind you, always keeping in sight the Cambridge Footlights grounding that most of the Monty Python team have. But, nonetheless, not much more than that.

Course they've had more than one or two chances to get it right by now — by this, the fourth (or is it fifth?) series.

Time to work out when to leave the Samuel Beckett or the N. F. Simpson down at the National Theatre and when to pull out a stream of quasi-Marx Brothers lines, or when to surrealise Galton and Simpson; time to work the initial haywire insanity out of their writing and to arrive at something a little more artistically valid.

After all, there actually was a time during the first Monty Python series when yours truly genuinely believed that the programme was presenting something more than just a few laughs. That it was actually delivering the basic premise of a new school of British comedy.

Predictably, I suppose, that hasn't been done by Messrs. Chapman, Gilliam, Idle, Jones and Palin.

As the last series was already verging on the pedestrian, the departure of John Cleese has proved little.

And now it just seems to be nothing more adventurous than formula zaniness with a capital Z. As if they've been doing quite a lot of hanging out with Marty Feldman.

You know what I mean — keep away from the inventive or the esoteric. That sort of stuff doesn't exactly help push up the ratings.

After all, they've got to get some high audience figures with this series. Film to promote and all that.

So what are we getting?

Well, let's take the third show which, so I'm told, was better than the first two and on about the same level as the fourth.

THE FIRST bad news was that it wasn't until after the half hour had ended that I read that each programme has a "theme".

Okay, so the BBC linkman had told us we were going to see "a few surrealistic ideas about the way we live". Uhh ... but hadn't we been seeing that ever since the team first got itself onto the air?

Maybe that's just a little Python in-joke. Maybe they're after "credibility"?

Anyway, the old stagnant direction was pretty much to the fore. So there was a bit of intercutting of some location and documentary footage into the studio scenes, especially during the RAF sequence. But that's not exactly a Second Coming of the *Nouvelle Vague*, is it now?

And then, of course, there's the little matter of the studio scenes themselves. One would have thought that by now someone might have realised that the cameras don't have to just stand there and record the scenes as if they were stock sequences from a stage set. There may be a standard TV technique for shooting the RAF Court Martial scene for example, but surely a more judicious placing of the camera lenses could have boosted the more than laboured humour of the Television Centre board room sequence.

Actually, the decidedly Lewis Carroll humour of the Court Martial sequence — "I'm sorry. My client has become pretentious," as the vicar roller-skated onto the set — was part of World War Two spoof that took up the first half of the show.

Indeed, the general impression that the second half was little more than a succession of fills was reinforced when newsreader Peter Woods read a newsflash in the last seconds of the programme: "The Second World War has now entered a sentimental stage. This morning on the Ardennes front the Germans started spooning at dawn. The British Fifth Army responded by gazing deep into their eyes and the Germans are now reported to have gone 'all coy'."

In fact, that first half, spliced together with a brilliant RAF sketch that hinged on Eric Idle and Michael Palin misunderstanding each other's "banter" ("bally tenpenny ones dropping in the custard"), was almost vintage Python.

By the time the introductory credits rolled onto the screen, though, the idea of gay German soldiers in lace skirts in Basingstoke, Westphalia, was wearing just a touch thin.

It was in the second half that Terry Gilliam got his cartoons slotted in. Now as I've yet to come across a single person who finds them more than pleasant interludings the conclusion would seem to be that the Python precept is to slot them in whenever the ideas *totally* dry up.

Which would certainly seem to have been the state of the game in that show as the second half's absurdism was almost embarrassingly self-conscious. Let's face it, who needs yet another Monty Python prurient vocabulary workout?

Actually, the programme was just about redeemed by the final full-length sketch which featured a Princess Anne look-alike jumping her horse over the casts of "The Sound of Music" and "Ben Hur" and various other musicals and epics.

The Neil Innes song "When Does A Dream Begin" which closed the show did seem a trifle redundant, although "by kind permission of Sir K. Joseph" was a rather nice touch to the final credits.

Even so, when it comes down to the truly bizarre "Mastermind" can knock this lot into a cocked hat any day.

Four Tops, Tymes, Delfonics/ Hammersmith

IT WAS obviously something of a big night for the practically all white audience that filled the first house.

There was compere Steve Maxted to remind them just in case he drove the point home in between his Batley Variety Club style patter. The emphasis was on the words "big" and "American".

The suburban looking crowd responded in the required fashion. Indeed, they continuously expressed the sort of enthusiasm that most big rock names would give their eye teeth to receive.

The problem was in sometimes trying to relate their response to what was actually going down on stage. What made it stranger still was that two of the groups have been a long while without a big record and the third have only just made a come-back with one hit single.

But soul acts tend to have long lives. A couple of initial hits can assure a group of steady bookings on the American chitlin' or ghetto circuit through several years of chart famine. Usually, the group will build their act around their old hits, and whatever contemporary hits they can assimilate into their style.

The dance steps get slicker if less inspired and, without the big money coming in, the quality of the back up musicians declines.

But there's always the hope of another hit, or if they're smooth enough to incorporate a few standards into their act, then there's the lure of the financially more lucrative supper clubs.

The Delfonics, who opened the show after Maxted's build-up, were once the forerunners of the Philly soft soul scene, but they're now in the position of badly needing a hit.

Their early records such as "La La Means I Love You" and "Didn't I Blow Your Mind This Time" still bare comparison with the best of the Stylistics, O'Jays, etc., but the six piece American band they brought with them could hardly be expected to re-create the orchestral arrangements of Thom Bell.

The problem with seeing any of the Philly groups live is that no member can boast the talent of a Thom Bell or Gamble and Huff.

Nevertheless, the Delfonics harmonics couldn't be faulted.

The Tymes, who've returned from the wilderness with their hit, "You Little Trustmaker", actually managed to rise above the level of just being professional to instil some enthusiasm into the proceedings, even sounding soulful on other artists' material such as "Love Train" and "Rock the Boat".

Unfortunately, most of the punch lines of their comedy act were inaudible.

After the interval came the Four Tops.

They sang and danced immaculately, performed all their old hits and by their encore had most of the front rows grasping upwards to shake their hands.

The audience's response to the show was clearly more than just an appreciation of the three groups' professionalism.

So what was it all about? The fact that three groups of black Americans had travelled three thousand miles to perform for them? Or were they simply taking the opportunity to thank the performers for some classic recordings from the past?

I left the theatre wondering and still haven't figured it out.

Pete Dalton

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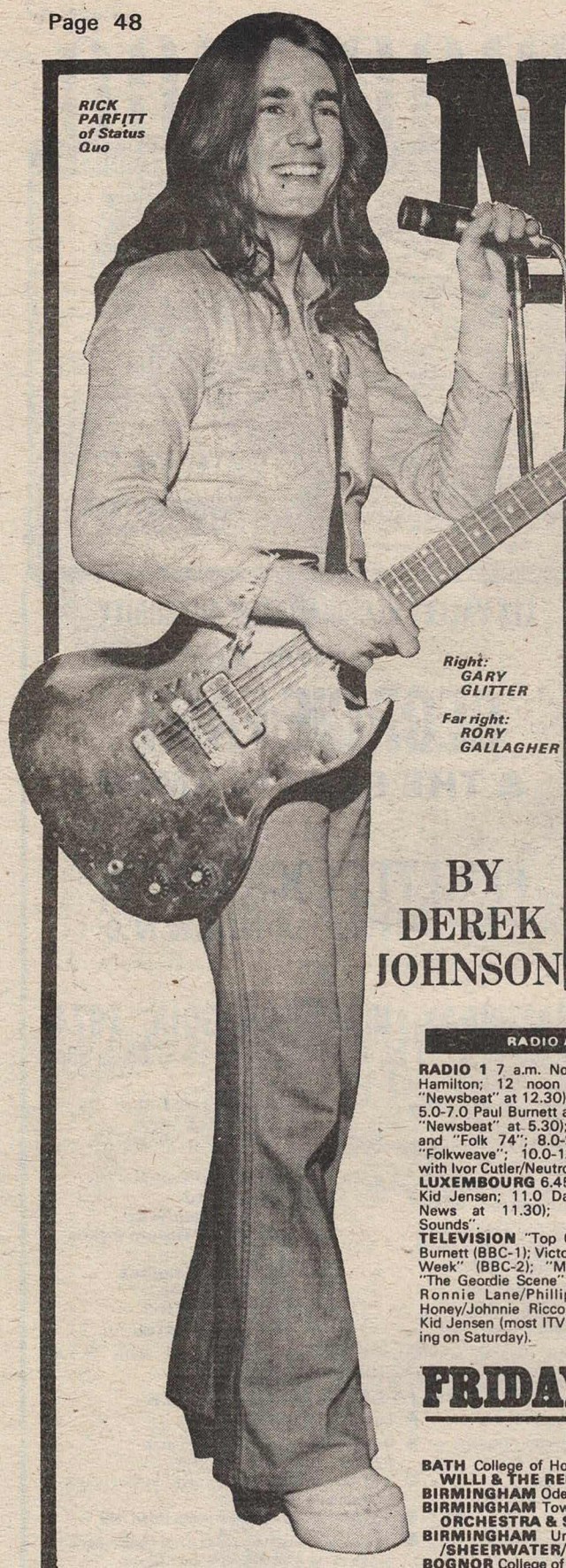
SATURDAY DECEMBER 7TH

NATIONWIDE



RICK PARFITT of Status Quo

Right: GARY GLITTER

Far right: RORY GALLAGHER

BY DEREK JOHNSON

THURSDAY

BATH Globe Inn: **SASSAFRAS**
BATH Pavilion: **FRUUPP**
BRIGHTON Dome: **GOLDEN EARRING /LYNYRD SKYNYRD**
BUCKLEY Tivoli (doubling **RHYL** Talardy Hotel): **CHAIRMEN OF THE BOARD**
CAMBRIDGE Lady Mitchell Hall: **IAN CARR'S NUCLEUS**
CHELMSFORD Writtle Agricultural College: **HUSTLER**
CHICHESTER Farm County Club: **JIMMY PAYNE**
COVENTRY Warwick University: **HATFIELD & THE NORTH/ KEVIN COYNE BAND-LOL COXHILL & STEPHEN MILLER**
CROYDON Fairfield Hall: **CLIFF RICHARD**
DUNDEE Caird Hall: **ARGENT**
DUNSTABLE California: **SPARKS**
EDINBURGH Craiglockhart College: **MIKE ABASALOM**
EDINBURGH Usher Hall: **GEORGE McCRAE/CARL DOUGLAS**
HALESOWEN Tiffany's: **TYMES**
HANLEY Heavy Steam Machine: **SWEET SENSATION**
HANLEY Place: **SWEET CHARIOT**
HEYWOOD Seven Stars: **PANIC**
HIGH WYCOMBE Nags Head: **GOOD HABIT**
IPSWICH Gaumont: **BAD COMPANY**
LIVERPOOL Empire: **PINK FLOYD**
LONDON BATTERSEA College of Education: **JONATHAN KELLY'S OUTSIDE**
LONDON CAMDEN Brecknock: **RANDY**
LONDON CAMDEN Dingwalls: **RONNIE LANE'S SLIM CHANCE**
LONDON HAMPSTEAD Town Hall: **BYZANTIUM**
LONDON KENSINGTON Commonwealth Institute: **PETER HAMMILL**
LONDON Marquee Club: **ZZEBRA**
LONDON PECKHAM Newlands Tavern: **THE DOGS**
LONDON Rainbow Theatre: **STEELEYE SPAN/RICHARD DIGANCE**
LONDON Speakeasy: **ARIEL**
MANCHESTER U.M.I.S.T.: **GASOLIN'**
NEWCASTLE City Hall: **VICTOR BORGE**
NORTHWICH Memorial Hall: **DECAMERON**
OXFORD New Theatre: **DAVID ESSEX**
OXFORD Polytechnic: **FAIRPORT CONVENTION**
PAIGNTON Festival Theatre: **RAY CONNIFF ORCHESTRA & SINGERS**
SHEFFIELD Polytechnic Art School: **ISOTOPE**
SOUTHPORT Theatre: **FRANKIE LAINE**
SOUTHSEA Nero's: **JIMMY JAMES & THE VAGABONDS**
TORQUAY Town Hall: **NEUTRONS**
USK Cwrt Bleddyn: **JAMES HOGG BAND**
WIGAN Rugby League Club: **BEANO**

RADIO AND TV

RADIO 1 7 a.m. Noel Edmonds; 9.0 David Hamilton; 12 noon Johnnie Walker (with "Newsbeat" at 12.30); 2 p.m. Dave Lee Travis; 5.0-7.0 Paul Burnett and "School's Out" (with "Newsbeat" at 5.30); 7.30 Jack McLaughlin and "Folk 74"; 8.0-[illegible] Tony Capstick and "Folkweave"; 10.0-12 midnight John Peel with Ivor Cutler/Neutrons.
LUXEMBOURG 6.45 p.m. Bob Stewart; 8.30 Kid Jensen; 11.0 Dave Christian (with Pop News at 11.30); 1 a.m.-2.30 "Today's Sounds".
TELEVISION "Top Of The Pops" with Paul Burnett (BBC-1); Victor Borge in "Show Of The Week" (BBC-2); "Monty Python" (BBC-2); "The Geordie Scene" (Tyne Tees TV); Sweet/ Ronnie Lane/Phillip Goodhand-Tait/Wild Honey/Johnnie Ricco in "45" introduced by Kid Jensen (most ITV regions, London screening on Saturday).

FRIDAY

BATH College of Home Economics: **CHILLI WILLI & THE RED HOT PEPPERS**
BIRMINGHAM Odeon: **FACES**
BIRMINGHAM Town Hall: **RAY CONNIFF ORCHESTRA & SINGERS**
BIRMINGHAM University: **SUNDANCE-/SHEERWATER/"O"**
BOGNOR College of Education: **RARE BIRD**
BRADFORD University: **FRUUPP**
BRAINTREE Technical College: **SASSAFRAS**
BRIGHTON Sussex University: **HATFIELD & THE NORTH/KEVIN COYNE BAND-/LOL COXHILL & STEPHEN MILLER**
BRISTOL Colstor Hall: **GOLDEN EARRING /LYNYRD SKYNYRD**
BRISTOL University: **FAIRPORT CONVENTION**
BRISTOL Little Theatre: **SHUSHA & HER MUSICIANS**
BURNLEY Angel's: **BEANO**
CAMBRIDGE Corn Exchange: **LEO SAYER-/LIFE**
CAMBRIDGE Grenadier Club: **CRANE (ex-Merseys)**
CARDIFF Capitol Theatre: **SLIM WHITMAN/SPRINGFIELD REVIVAL**
CARDIFF University: **TANGERINE DREAM**
CHELTENHAM Pavilion: **BREWERS DROOP**
CHICHESTER Bishop Otter College: **FUMBLE/MIKE STOREY BAND**
CRAWLEY College of Education: **MR. BIG**
DUNDEE University: **MIKE ABSALOM**
DURHAM University: **IAN CARR'S NUCLEUS**
EASTBOURNE Congress Theatre: **CLIFF RICHARD**
GLASGOW Apollo Centre: **ARGENT**
HANLEY Heavy Steam Machine: **KEN BOOTHE/CIMMARONS**
HARROW College of Technology & Art: **BRAVE NEW WORLD**
HULL Cavalier Club: **RICKY STORM & HOUNDOGS**
LAMPETER St. David's University: **PANIC**
LIVERPOOL Empire: **PINK FLOYD**
LONDON CAMDEN Dingwalls: **SLACK ALICE**
LONDON Central Polytechnic: **MEDICINE HEAD/AL MATTHEWS**
LONDON HAMMERSMITH Odeon: **GARY GLITTER & THE GLITTER BAND**
LONDON HAMMERSMITH Palais: **NICKY THOMAS**
LONDON North-East Polytechnic: **BABE RUTH**
LONDON Queen Mary College: **CURVED AIR**
LONDON Rainbow Theatre: **STEELEYE SPAN/RICHARD DIGANCE**
LONDON Southbank Polytechnic: **GLOBAL VILLAGE TRUCKING COMPANY**
LONDON Speakeasy: **SUGAR TRUCK**
LONDON W.14 The Kensington: **MICHIGAN FLYERS**
MANCHESTER Free Trade Hall: **BERT JANSCH/DECAMERON**
MARGATE Dreamland: **SWEET SENSATION**
MIDDLESBROUGH Kirby College: **GASOLIN'**
NEWCASTLE City Hall: **GEORGE McCRAE/CARL DOUGLAS**
NOTTINGHAM Imperial Hotel: **MIGHTY FLEA**
NOTTINGHAM Trent Polytechnic: **OSIBISA**
NOTTINGHAM University: **ROCK ISLAND LINE**
OXFORD New Theatre: **SWINGLE II/URU-BAMBA**
PENZANCE Winter Gardens: **NEUTRONS**
PETTS WOOD New Opry Club: **JIMMY PAYNE**
PLYMOUTH Guildhall: **SWEET**
RAMSGATE Nero's: **JIMMY JAMES & THE VAGABONDS**
READING Falcon Hotel: **MEMFIS BEND**
REDDITCH Cloud Nine: **MAC & KATIE KISSOON**
SALFORD University: **BARCLAY JAMES HARVEST/JULIAN BROOKE**
SCARBOROUGH Penthouse: **FUSION ORCHESTRA**
SLOUGH Community Centre: **NEKTAR**
SOUTHAMPTON Mountbatten Theatre: **JACK THE LAD**
SOUTHEND Palace Bars: **FLYING SAUCERS**
SPENNYMOOR Top Hat: **CHAIRMEN OF THE BOARD**
ST. ALBAN'S City Hall: **SWINGING BLUE JEANS/NASHVILLE TEENS/HONEYCOMBS/LOVE AFFAIR/MOJOS/CUPIDS INSPIRATION**
ST. ANDREW'S University: **ISOTOPE**
STIRLING University: **SUTHERLAND BROTHERS & QUIVER**
STOKE North Staffs Polytechnic: **JONATHAN KELLY'S OUTSIDE**
SURBITON Assembly Rooms: **MONOLYTH**
SUTTON-IN-ASHFIELD Golden Diamond: **HUSTLER**
SWANSEA Brangwyn Hall: **DAVID ESSEX**
SWANSEA Patti Pavilion: **JAMES HOGG BAND**
SWINDON College of Education: **THIN LIZZY**
TROWBRIDGE College: **GIGGLES**
UXBRIDGE Brunel University: **ZZEBRA**
WAKEFIELD Theatre Club: **VICTOR BORGE**
WHITCHURCH Civic Hall: **TYMES**
WITHERNSEA Grand Pavilion: **EDMUNDO ROS ORCHESTRA**
WORKSOP Carousel: **EDDIE HOLMAN**
WORTHING College of Further Education: **STARRY EYED & LAUGHING**

RADIO AND TV

RADIO 1 7 a.m.-5 p.m. As Thursday; 5.0-7.0 "Rosko's Round Table" (with "Newsbeat" at 5.30); 10.0-12 midnight Michael Wale introduces "Rockspeak".
LUXEMBOURG 6.45 p.m. Kid Jensen; 8.30 Gig Guide; 8.35 Dave Christian; 11.0 Bob Stewart; 1 a.m. LP of the Week; 1.30-2.30 "Dimensions".
TELEVISION Young Generation in "Ken Dodd's World Of Laughter" (BBC-1); "Introducing Diane Solomon" (BBC-1); "Top Score" with Danny Street/Jeanie Lambe (BBC-1 afternoon); "Russell Harty" (some ITV regions); Cozy Powell/Beckett in "The Geordie Scene" (London ITV).

SATURDAY

ABERDEEN University: **MIKE ABSALOM**
ALNWICK College of Education: **DR. FEELGOOD**
AYLESBURY Friars: **RONNIE LANE'S SLIM CHANCE/CHILLI WILLI & THE RED HOT PEPPERS**
BIRMINGHAM Hippodrome: **SLIM WHITMAN / SPRINGFIELD REVIVAL**
BIRMINGHAM Odeon: **FACES**
BOLTON Institute of Technology: **SLACK ALICE**
BOURNEMOUTH Winter Gardens: **CLIFF RICHARD**
BRADFORD University: **BREWERS DROOP**
BRIGHTON Polytechnic: **JIMMY JAMES & THE VAGABONDS**
BRIGHTON Sussex University: **BAND CALLED 'O'**
BRISTOL Colston Hall: **TANGERINE DREAM**
BRISTOL Granary: **MEMFIS BEND**
BRISTOL Yate Stirling Suite: **DESMOND DEKKER**
CARDIFF College of Education: **PANIC**
COLCHESTER Essex University: **FAIRPORT CONVENTION**
COLERAINE Ulster University: **PLANXTY**
DAGENHAM Roundhouse: **STRAY**
DUNSTABLE California: **GEORGE McCRAE / CARL DOUGLAS**
EXETER University: **FUMBLE**
FARNBOROUGH College of Education: **GREENSLADE**
FISHGUARD Frenchman's Motel: **MARMALADE**
FOLKESTONE Leas Cliff Hall: **NEKTAR**
GLASGOW Strathclyde University: **ISOTOPE**
GOOLE Vikings Hotel: **EDISON LIGHTHOUSE**
GUILDFORD Technical College: **FUSION ORCHESTRA**
HANLEY Place: **CISCO**
HARLOW Technical College: **HARLEY QUINNE / ANGEL**
HASTINGS Pier Pavilion: **CURVED AIR**
HERTFORD Balls Park College: **MEDICINE HEAD**
HUCKNALL Plough & Harrow: **JAMES HOGG BAND**
HULL Club Cherokee: **RICKY STORM & HOUNDOGS**
LEEDS University: **LEO SAYER / LIFE**
LEICESTER University: **SWEET**
LIVERPOOL Empire: **PINK FLOYD**
LLANDOVERY Castle Hotel: **SUNDANCE**
LLECHRYD CASTLE Malgwyn Hotel: **SEARCHERS**
LONDON CAMDEN Dingwalls: **JOSHANNA'S BASIC TRUTH**
LONDON CHELSEA College: **STARRY EYED & LAUGHING**
LONDON City Polytechnic: **UFO / HUSTLER**
LONDON HACKNEY Cock Tavern: **SPANGLED MOB**
LONDON HAMMERSMITH Odeon: **GARY GLITTER & THE GLITTER BAND**
LONDON LEWISHAM Concert Hall: **JOE HENDERSON**
LONDON Marquee Club: **SHEERWATER**
LONDON New Victoria Theatre: **FRANKIE LAINE**
LONDON PECKHAM Mr. Bee's: **MAC & KATIE KISSOON**
LONDON Regent Street New Gallery: **BARRY McGUIRE**
LONDON Speakeasy: **GONZALEZ**
LONDON STREATHAM Philippa Fawcett College: **ALBERTO Y LOST TRIOS PARANOIAS**
LONDON TOTTENHAM Picketts Lock: **GEORGIE FAME & THE BLUE FLAMES**
LOWESTOFT Pier Pavilion: **SWINGING BLUE JEANS / LOVE AFFAIR / NASHVILLE TEENS / HONEYCOMBS / MOJOS**
LUTON Technical College: **BOB HARRIS ROAD SHOW with WALLY**
MAERDY Maerdy Hotel: **SUPERCHILD**
MANCHESTER University: **KEN BOOTHE /CIMMARONS**
NEWCASTLE City Hall: **BAD COMPANY**
NEWCASTLE University: **FRUUPP**
NOTTINGHAM Boat Club: **SANDGATE**
NOTTINGHAM University: **BARCLAY JAMES HARVEST / SEVENTH WAVE**
OXFORD College of Further Education: **GASOLIN'**
PLYMOUTH Polytechnic: **SASSAFRAS /JACK THE LAD**
SCUNTHORPE Baths Hall: **EDDIE HOLMAN**
SCUNTHORPE Priory Hotel: **STRING DRIVEN THING**
SHEFFIELD University: **BABE RUTH**
SKIPTON Town Hall: **THIN LIZZY**
SOUTHAMPTON University: **HATFIELD & THE NORTH / KEVIN COYNE BAND /LOL COXHILL & STEPHEN MILLER**
SOUTHEND Kursaal: **GOLDEN EARRING /LYNYRD SKYNYRD**
SOUTHPORT Theatre: **VICTOR BORGE**
SPENNYMOOR Top Hat: **CHAIRMEN OF THE BOARD**
ST. HELEN'S Football Club: **BEANO**
ST. NEOT'S Public Hall: **FLYING SAUCERS**
STROOD Amega Club: **JIMMY PAYNE**
SUNDERLAND Polytechnic: **QUICKSAND**
TAUNTON Odeon: **DAVID ESSEX**
THORNABY Pavilion: **SWEET SENSATION**
WARRINGTON Lion Hotel: **HEAVY METAL KIDS**
WATFORD College of Technology: **ROCKY RHODES SHOW**
WIGAN Casino: **TYMES**
YORK University: **KEVIN AYERS & SOPORIFICS / JOHN BALDRY**

RADIO AND TV

RADIO 1 8 a.m. "Junior Choice" with Ed Stewart; 10.0 Stuart Henry; 12 noon Rosko; 2 p.m. Neil Diamond featured in "All American Heroes" introduced by Paul Gambaccini; 3.0 Alan Freeman; 5.0 David Simmons; 6.30-7.30 "In Concert" with Dick & the Firemen/Kokomo; 10.0-12 midnight Alan Black introduces "Rock On".
LUXEMBOURG 6.45 p.m. Dave Christian; 9.0 Kid Jensen's Party Time; 12 midnight Dave Christian; 1 a.m.-2.30 "Dimensions".
TELEVISION Kid Jensen introduces "45" (London ITV only, see Thursday for details); "The Geordie Scene" (Yorkshire, Anglia, Border and Harlech TV); "New Faces" talent show (ITV); "Parkinson" (BBC-1); George Melly introduces "George" (some ITV regions); Petula Clark/Oscar Peterson in "The Sounds Of Petula" (BBC-1); Bay City Rollers in "Saturday Scene" (London ITV only).

SUNDAY

BIRMINGHAM Hippodrome: **GEORGE McCRAE/CARL DOUGLAS**
BIRMINGHAM Odeon: **GARY GLITTER & THE GLITTER BAND**
BRISTOL Coston Hall: **SWINGLE II/URU-BAMBA**
BOURNEMOUTH Winter Gardens: **GOLDEN EARRING/LYNYRD SKYNYRD**
BURNLEY Angels Club: **CRANE** (ex-Merseys)
CHELMSFORD Chancellor Hall: **SWINGING BLUE JEANS/LOVE AFFAIR/ NASHVILLE TEENS/HONEYCOMBS**
COLCHESTER Woods Leisure Centre: **KEN BOOTHE/CIMMARONS**
COVENTRY Cottage Restaurant: Cottage **STATE EXPRESS**
COVENTRY Theatre: **JACK JONES**
CROYDON Fairfield Hall: **RAY CONNIFF ORCHESTRA & SINGERS**
CROYDON Greyhound: **STACKRIDGE**
DONCASTER Woodlands Comrades: **BEANO**
EDINBURGH Caley Cinema: **ARGENT**
GLASGOW Apollo Centre: **RORY GALLAGHER**
HARROW Tithe Farm House: **ACE**
HEMEL HEMPSTEAD Pavilion: **GREENSLADE/MIKE HUGG BAND**
HULL Humberside Theatre: **SHUSHA & HER MUSICIANS**
HULL St. Andrew's Club: **RICKY STORM & HOUNDOGS**
LEICESTER De Montfort Hall: **TANGERINE DREAM**
LIVERPOOL Stadium: **OSIBISA**
LONDON CHALK FARM Roundhouse: **FREDDIE KING & HIS BAND/GONZALEZ/CAROL GRIMES BAND**
LONDON CHELSEA Nose Wine Bar: **GEORGE ADAIR**
LONDON DRURY LANE Theatre Royal: **FAIRPORT CONVENTION**
LONDON ENFIELD Salisbury Arms: **FLYING SAUCERS**
LONDON FINCHLEY Torrington: **KEVIN COYNE BAND**
LONDON HAMPSTEAD Three Horseshoes: **NIGHTHAWK**
LONDON ISLINGTON Hope & Anchor: **BREWERS DROOP**
LONDON Marquee Club: **SASSAFRAS**
LONDON PALMERS GREEN Intimate Theatre: **JIMMY PAYNE**
LONDON PECKHAM Newlands Tavern: **RANDY**
LONDON TWICKENHAM Winning Post: **THIN LIZZY**
LONDON W.14 New Nashville Room: **JOHN BENNETT BAND**
NEWCASTLE City Hall: **BAD COMPANY**
NORWICH Jacquard Club: **MIGHTY FLEA**
NOTTINGHAM Imperial Hotel: **CISCO**
PETERBOROUGH ABC Theatre: **STEELEYE SPAN/RICHARD DIGANCE**
PRESTON Guildhall: **SUPERTRAMP**
STOKE Trentham Gardens: **FACES**
SUNDERLAND Empire: **STATUS QUO SNAFU**
SUNDERLAND Penshaw WMC: **A BAND CALLED CHARLIE**
WILMSLOW Rex Theatre: **VICTOR BORGE**

RADIO AND TV

RADIO 1 8.30 a.m. "Junior Choice" with Ed Stewart; 10.0 Paul Burnett and "All There Is To Hear"; 1 p.m. Jimmy Savile and "Savile's Travels" followed by "Speak-Easy"; 3.0 The Dave Lee Travis Request Show; 5.0 Steve Harley's Top 12, introduced by Brian Matthew; 6.0 Tom Browne with the Top Twenty; 7.0-7.30 "Sounds On Sunday" with Pete Atkin; 10.0-12 midnight "Sounds Of Jazz" with Back Door.
LUXEMBOURG 6.15 p.m. Kid Jensen; 8.45 "Club 208 Show"; 9.0 Peter Powell; 10.30 British Top Thirty; 12 midnight Peter Powell 1 a.m.-2.30 "Dimensions".
TELEVISION Osmonds cartoon series (some ITV regions); Dana special (BBC-2); Bachelors in "The Golden Shot" (ITV).

GIG GUIDE

Tours by: Quo, Bad Company, Gallagher, Chairmen & Glitter

Right: BAD COMPANY
Above: ERIC CLAPTON
Top left: CHAIRMAN OF THE BOARD

BAD COMPANY, generally accepted as THE big new name of 1974, open their eagerly-awaited British concert tour this week. If you're lucky enough to have a ticket, you can catch them at **Ipswich** (Thursday), **Newcastle** (Saturday and Sunday) and **Glasgow** (Tuesday and Wednesday).

STATUS QUO always succeed in packing in the cash customers, and their latest tour is obviously going to be no exception to the rule, judging from advance box-office reports. In this particular gig week, their itinerary opens in **Sunderland** (Sunday), **Liverpool** (Monday) and **Cardiff** (Tuesday).

RORY GALLAGHER flies in this weekend, hotfoot from a successful American tour, to begin a new British concert series running up to Christmas — after which he gigs in his native Ireland. He plays **Glasgow** on Sunday and Monday, followed by **Sheffield** (Tuesday) and **Liverpool** (Wednesday).

CHAIRMEN OF THE BOARD have arrived for a hectic one-nighter tour and their opening dates are at **Buckley** and **Rhyl** (Thursday), **Spennymoor** (Friday and Saturday), **London** (Monday and Tuesday) and **Chelmsford** (Wednesday).

GARY GLITTER makes a welcome re-appearance after his throat operation, playing concerts at the venues he was forced to scrap on his last tour. With the Glitter Band supporting him and playing the first half of the show, he's at **London** (Friday and Saturday), **Birmingham** (Sunday) and **Liverpool** (Tuesday).

ERIC CLAPTON winds up his lengthy world travels with **London** concerts on Wednesday and Thursday.

MONDAY

BIRMINGHAM Barbarella's: **FREDDIE KING**
BIRMINGHAM Town Hall: **SUPERTRAMP**
BRIGHTON Dome: **STEELEYE SPAN/RICHARD DIGANCE**
DONCASTER Goldthorpe Halfway Hotel: **BEANO**
GLASGOW Apollo Centre: **RORY GALLAGHER**
GLASGOW College of Art: **MIKE ABSALOM**
LEEDS Grand Theatre: **SWINGLE II/URUBAMBA**
LEICESTER De Montfort Hall: **VICTOR BORGE**
LIVERPOOL Empire: **STATUS QUO/SNAFU**
LIVERPOOL Timepiece Club: **TYMES**
LONDON CAMDEN Town Hall: **CELEBRATED ARTISTS BAND**
LONDON EDMONTON Cooks Ferry Inn: **SASSAFRAS**
LONDON ISLINGTON Hope & Anchor: **MICHIGAN FLYERS**
LONDON KENSINGTON Biba's (doubling **LONDON W.1** La Valbonne): **CHAIRMEN OF THE BOARD**
LONDON Marquee Club: **DR. FEELGOOD**
LONDON New Victoria Theatre: **DAVID ESSEX**
LONDON PLUMSTEAD Green Man: **FLYING SAUCERS**
NEWCASTLE City Hall: **ARGENT**
OXFORD Polytechnic: **HALF HUMAN BAND/GLOBAL VILLAGE TRUCKING COMPANY**
PRESTON Guildhall (doubling **WOLVERHAMPTON** Lafayette): **GEORGE McCRAE/CARL DOUGLAS**
REDRUTH Penventon Hotel: **JIMMY PAYNE**
RUSHDEN Windmill Club: **STATE EXPRESS**
SOUTHAMPTON Guildhall: **FAIRPORT CONVENTION**
SUNDERLAND Arts Centre: **COUSIN JOE**
SUTTON-IN-ASHFIELD Golden Diamond: **NUTZ**
WORTHING Pier Pavilion: **WIZZARD**

RADIO AND TV

RADIO 1 7 a.m. Noel Edmonds; 9.0 Tony Blackburn; 12 noon Johnnie Walker (with "Newsbeat" at 12.30); 2 p.m. David Hamilton; 5.0 Rosko and "Discomania" (with "Newsbeat" at 5.30); 7.0 Alan Freeman and "Free Spin" quiz; 7.30 Alan Dell and "The Dance Band Days" followed by "The Big Band Sound"; 9.0 Humphrey Lyttelton with jazz records; 10.0-12 midnight Bob Harris with Andy Fairweather-Low/Ace/Canton Trig.
LUXEMBOURG 6.45 p.m. Peter Powell (with Gig Guide at 8.30); 9.0 The Alvin Stardust Story; 9.30 Dave Christian; 11.0 Bob Stewart; 1 a.m.-2.30 "Today's Sounds".

TUESDAY

BEDWORTH Civic Hall: **SHOWADDYWADDY**
BIRMINGHAM Barbarella's: **OSIBISA**
BIRMINGHAM Hippodrome: **PINK FLOYD**
BIRMINGHAM Town Hall: **VICTOR BORGE**
BLACKPOOL Roxy Club: **JAMES HOGG BAND**
CAMBERLEY Lakeside Club: **PETERS & LEE**
CARDIFF Capitol Theatre: **STATUS QUO/SNAFU**
COLWYN BAY Dixieland Showbar (doubling **RHYL** Talardy Hotel): **TYMES**
CROYDON Fairfield Hall: **JACK JONES**
DONCASTER Outlook: **BEANO**
DUDLEY J.B.'s Club: **SUNDANCE**
GLASGOW Apollo Centre: **BAD COMPANY**
EPPING Treetops Club: **MIKE ABSALOM**
LIVERPOOL Empire: **GARY GLITTER & THE GLITTER BAND**
LONDON City Polytechnic: **COUSIN JOE**
LONDON North Polytechnic: **HALF HUMAN BAND**
LONDON W.1 la Valbonne: **CHAIRMEN OF THE BOARD**
LONDON LEWISHAM Concert Hall: **SWINGING BLUE JEANS / NASHVILLE TEENS / LOVE AFFAIR / HONEYCOMBS / CUPIDS INSPIRATION**
LONDON New Victoria Theatre: **DAVID ESSEX**
LONDON PECKHAM Newlands Tavern: **SASSAFRAS**
LONDON University College: **PANIC**
LONDON 100 Club: **KILBURN & THE HIGH ROADS**
MANCHESTER Hardrock: **ARGENT**
MANCHESTER Free Trade Hall: **GEORGE McCRAE / CARL DOUGLAS**
MILFORD HAVEN Youth Centre: **SHAKIN' STEVENS & THE SUNSETS**
PORTSMOUTH Guildhall: **GOLDEN EARRING / LYNYRD SKYNYRD**
PORTSMOUTH Locarno: **CURVED AIR**
SALFORD University: **SWEET**
SHEFFIELD City Hall: **RORY GALLAGHER**
TAUNTON Odeon: **FACES**

RADIO AND TV

RADIO 1 7 a.m.-5 p.m. As Monday; 5.0-7.0 Alan Freeman and "Youth Club Call" (with "Newsbeat" at 5.30); 10.0-12 midnight John Peel introduces "Top Gear".
LUXEMBOURG 6.45 p.m. Tony Prince; 8.30 Peter Powell; 9.30 British Top Thirty; 11.0 Peter Powell (with Pop News at 11.30); 1 a.m.-2.30 "Today's Sounds".
TELEVISION Freddie King / Sutherland Brothers & Quiver in "The Old Grey Whistle Test" (BBC-2); Gary Glitter / The Goodies / Cats / Micky Moonshine / Sally James / Ayshea Brough in "Lift Off" (ITV).

WEDNESDAY

BEDFORD Com Exchange: **SHUSHA AND HER MUSICIANS**
BIRMINGHAM Hippodrome: **PINK FLOYD**
BRIGHTON Dome: **SWINGLE II/URUBAMBA**
CARDIFF University: **CURVED AIR**
CHATHAM Central Hall: **JULIE FELIX/AL MATTHEWS**
CHELMSFORD Chancellor hall: **CHAIRMEN OF THE BOARD**
DERBY Talk Of The Midlands: **VICTORGE**
GLASGOW Apollo Centre: **BAD COMPANY**
LAMPETER University: **SLACK ALICE**
LEICESTER Digby Hall: **SHAKIN' STEVENS AND THE SUNSETS**
LIMPLEY STOKE Viaduct Hotel: **JIMMY PAYNE**
LIVERPOOL Empire: **STEELEYE SPAN/RICHARD IGANCE**
LIVERPOOL Stadium: **RORY GALLAGHER**
LONDON CAMDEN Dingwalls: **SASSAFRAS**
LONDON EDGWARE RD. Crown: **PADDY GREY/GEORGE ADAIR**
LONDON FULHAM Greyhound: **PANIC**
LONDON HAMMERSMITH Odeon: **ERIC CLAPTON**
LONDON New Victoria Theatre: **DAVID ESSEX**
LONDON NEW X Goldsmiths College: **FUSION ORCHESTRA**
LONDON STREATHAM Cat's Whiskers: **MIKE MORTON SOUND**
LONDON WALTHAMSTOW North-East Polytechnic: **SASSAFRAS**
LONDON WHITECHAPEL Medical School: **FLYING SAUCERS**
LONDON WOOLWICH Thames Polytechnic: **WOODEN LION**
NEWCASTLE City Hall: **TANGERINE DREAM**
NORTHWOOD Merchant Taylors School: **GLOBAL VILLAGE TRUCKING COMPANY**
NORWICH East Anglia University: **FAIRPORT CONVENTION/GAS WORKS**
SHEFFIELD City Hall: **CLIFF RICHARD**
SHEFFIELD Polytechnic: **ROCK ISLAND LINE**
SOUTHEND Zero Six: **EDDIE HOLMAN**
STARFORD Seighford Hall: **GEORGE McCRAE/CARL DOUGLAS**
TAUNTON Odeon: **FACES**
UXBRIDGE Brunel University: **CASABLANCA**
WREXHAM Fagin's: **WINKIES**

RADIO AND TV

RADIO 1 7 a.m.-5 p.m. As Monday; 5.0 Stuart Henry and "College Date" (with "Newsbeat" at 5.30); 7.0 Pete Murray and "Pop Score" quiz; 7.30 George Hamilton IV and "How The West Was Sung"; 8.0 Wally Whyton and "Country Club"; 10.0-12 midnight Anne Nightingale and Alan Black with "Review".
LUXEMBOURG 6.45 p.m. Tony Prince; 8.30 Pop News; 8.35 Dave Christian; 9.30 American Top Twenty; 10.30 Bob Stewart; 11.30 Kid Jensen; 1 a.m.-2.30 "Today's Sounds".
TELEVISION "George Hamilton IV And Other Folk's with Swingle II (BBC-2); "Sounds Like McEvoy" with Johnny McEvoy and guests (ITV lunchtime); Les Dawson special with musical guests (ITV).

RESIDENCIES

BATLEY Variety Club: **HOLLIES**
● Week from Sunday
BIRMINGHAM Barbarella's: **CISSY STONE/BODY & SOUL**
● Week from Monday
BIRMINGHAM Solihull New Cresta: **FRANKIE LAINE**
● Week from Sunday
EASTBOURNE King's County Club: **CLODAGH RODGERS**
● Sunday for six days
LONDON New Victoria Theatre: **DAVID ESSEX**
● Week from Monday
LONDON Penthouse Club: **WILMA READING**
● Week from Monday
LONDON WILLESDEN White Hart: **MAX MERRITT & THE METEORS**
● Thursday for five days
LUTON Caesar's Palace: **PETERS & LEE**
● Week from Sunday
SHEFFIELD Bailey's: **JIMMY HELMS**
● Week from Monday
SHEFFIELD Fiesta: **ROY ORBISON**
● Sunday for six days
SUNDERLAND Empire: **"THE JOLSON REVUE" with DAI FRANCIS/GEORGE CHISHOLM/CLEM VICKERY'S STOMPERS**
● Week from Monday
WAKEFIELD Theatre Club: **ROGER WHITTAKER**
● Week from Sunday
WATFORD Bailey's: **PAPER LACE**
● Week from Sunday

Film stills from "ANYBODY'S" (above) and "WHAT ARE YOU DOING AFTER THE ORGY" (right). Both now on release.

TURN OVER PAGE FOR JAZZ AND REST OF GIG GUIDE

FOLK

THURSDAY

BARROW-UPON-SOAR Hammer & Pincers: **KELSEY**
BEDFORD Angel: **TENPENNY SINGAROUND**
BIRMINGHAM EDGBASTON Kings Head: **ELACAMPANE**
BRIGHTON Sussex University: **WIZZ JONES**
BRIGHTON Richmond Hotel: **PINKERTON COUNTY**
BRIGHTON King and Queen: **VIC & CHRISTINE SMITH**
CARDIFF University: **CHRIS FOSTER**
HAVANT Black Dog: **ROBIN & BARRY DRANSFIELD**
HAYFIELD Royal Hotel: **LAMPLIGHT**
IPSWICH Gardeners Arms: **BRIAN DEWHURST**
IRONBRIDGE Meadow Inn: **BOB DAVENPORT**
LONDON BARNET Black Bull: **BILL PRICE**
LONDON HAMMERSMITH Prince of Wales: **JOHN TOWNSEND**
LONDON ISLINGTON Rising Sun: **WEBBS WONDERS**
LONDON MILE END Queen Mary's College: **ETCHINGHAM STEAM BAND**
MAIDENHEAD Pond Head: **ROY HARRIS**
MANCHESTER Polytechnic: **STAN ARNOLD**
MANSFIELD Brown Cow: **DAVE START**
POYNTON Folk Centre: **TOM YATES**
STOCKPORT Mersey Tavern: **TONY HILL**
THELWALL Pickering Arms: **WATERSONS**
WENTWORTH Rockingham Arms: **SILVER BIRCH**

FRIDAY

BINGHAM Wheatsheaf: **GARY & VERA**
BRADFORD Star Hotel: **SAM BRACKEN**
BRIGHTON Springfield Hotel: **KEITH JOHNS**
BURTON-ON-TRENT Barley Mow: **JON BETMEAD**
COVENTRY College of Education: **ETCHINGHAM STEAM BAND**
ERDINGTON Roebuck: **DAVE CARTWRIGHT/TROUBADOURS**
ETON Christopher: **ROY HARRIS**
FARNINGHAM Bull: **VIN GARBUTT**
GUILDFORD Star Inn: **BERKSHIRE TRAGEDY**
HANLEY Sea Lion: **JOE STEAD**
HULL University: **MARTIN CARTHY**
IRON ACTON Lamb: **JIM REYNOLDS**
LEIGH White Horse: **BULLY WEE**
LEISTON Sports Centre: **BRIAN DEWHURST**
LONDON BLOOMSBURY University Union: **MR. GLADSTONE'S BAG**
LONDON LEYTON Three Blackbirds: **TICKLER'S CIRCUS**
LONDON STOCKWELL Surrey Hall: **A40 IMPROVEMENT SCHEME**
LONDON SOUTHWARK Teachers Centre: **MOSS & MAGGIE**
LONDON WEST END Le Macabre: **DOLPHIN SMILE**
MANCHESTER Bay Horse: **PAM BISHOP**
PORTSMOUTH FRATTON Railway Hotel: **ROBIN & BARRY DRANSFIELD**
SOUTHAMPTON Bay Tree: **TIM RADFORD/STEVE & CHERYL JORDAN**
STALYBRIDGE Rose & Crown: **CHERYL GIBBONS**
STOCKPORT HEATON MOOR Rugby Club: **MAGNA CARTA**
SWINDON Greyhound: **DAVE ATKINSON/PAUL HUTCHINSON**
TIDESWELL First Drop Inn: **CANNY FETTLE**

SATURDAY

BASILDON Arts Theatre: **BONNIE DOBSON/WALLY WHYTON**
BATH University: **BOB DAVENPORT/GREAT WESTERN MORRIS**
CHATHAM Central Hall: **SPINNERS**
CROPWELL BISHOP Wheatsheaf: **FRETON TRILOGY**
COVENTRY Fletch: **TAVERNERS**
HARPENDEN Rothamstead Experimental Station: **ETCHINGHAM STEAM BAND**
HASTINGS Fairlight Cove Hotel: **VIN GARBUTT**
HIRST GREEN Bayley Arms: **BRIAN DEWHURST**
LEEDS Packhorse: **MARTIN CARTHY**
LEWES Lewes Arms: **IAN RUSSELL**
LONDON REGENTS PARK Cecil Sharp House: **DAVE BURLAND**
SHEFFIELD Three Cranes: **BILL CLIFTON**
STEVENAGE Bowes Lyon House: **JUNE TABOR**
TELHAM Black Horse: **WILD OATS**
WINCHESTER King Alfreds College: **CELEBRATED RATLIFFE STOUT BAND**

SUNDAY

BIRMINGHAM White Lion: **DAVE & CHRIS ROGERS/BOB ETHERIDGE**
BRADFORD Queens Hall: **MARTIN CARTHY**
BRENTWOOD Youth House: **DAVE GRAY**
BRIGHTON Stanford Arms: **MALCOLM PRICE/RITCHIE BULL**
CASTLE DONNINGTON Priest's House: **TWO BEGGARMEN**
CHELMSFORD Three Cups: **BUSHWACKERS & BULLOCKIES BAND**
CREWE Brunswick Hotel: **DAVE GOULDER**
GROOMBRIDGE Junction: **VIC & CHRISTINE SMITH**
HANLEY Sea Lion: **VIN GARBUTT**
HORLEY Chequers: **NOEL MURPHY**
INVERNESS Albert Hotel: **STAVERTON BRIDGE**
KENDAL Community Centre: **NIC JONES**
LONDON BATTERSEA Nags Head: **PEABODY & McNULTY**
LONDON CHALK FARM Enterprise: **NEW DEAL STRING BAND**
LONDON FOREST HILL Bird in Hand: **ALBERT LIGHTFOOT**
LONDON REGENTS PARK Engineer: **SAM STEVENS**
LONDON UPMINSTER Old Windmill Hall: **ROBIN & BARRY DRANSFIELD**
MANCHESTER DIDSBURY Cavalcade: **SILLY WIZARD**
MANCHESTER NORTHENDEN Post House: **WHITE ON BLACK**
MANCHESTER OLD TRAFFORD North Westward Ho: **CHESHIRE FOLK**
ST. ALBANS Goat: **FRANKIE ARMSTRONG**
SOUTHPORT Blundell Arms, Birkdale: **MAGIC LANTERN/JOHN KIRKPATRICK & SUE HARRIS**
TOWERSEY Village Hall: **LEON ROSSELSON**
WALKDEN Stocks Hotel: **CRISIS JUG BAND**

MONDAY

AMBERLEY Black Horse: **STAN ARNOLD**
BARNSLEY King George: **PETER & CHRISTINE COE**
BOREHAM WOOD Crown: **CHRIS FOSTER**
GOOLE R.A.O.B. Club: **WATERSONS**
LONDON BAYSWATER Marquis of Clanricarde: **TONY CAPSTICK**
LONDON HIGHGATE Gatehouse: **COLIN CATER**
LONDON ILFORD Angel: **FRED WEDLOCK**
SHACKLEFORD Social Centre: **HELMSMAN**

TUESDAY

ALTRINCHAM Linotype F/C: **TED EDWARDS**
BOLTON Deane F/C: **JASPER CARROTT**
BRIGHTON Buccaneer: **TAVERNERS**
BRISTOL Folk House: **JOHN PEARSE**
CHATHAM Old Ash Tree: **CAROLANNE PEGG**
CHELFORD Dixon Arms: **CHESHIRE FOLK**
CRAWLEY Locomotive: **ROBIN & BARRY DRANSFIELD**
DERBY Rugby Club: **CHRIS ROHMANN**
GUILDFORD Star Inn: **PETER BELLAMY/HOT VULTURES**
LONDON ISLINGTON Florence: **BUSKERS**
NOTTINGHAM Arnold High School: **MAGIC LANTERN**
OXFORD Polytechnic: **CELEBRATED RATLIFFE STOUT BAND**
RIPLEY Horse & Jockey: **TONY CAPSTICK**
SUNDERLAND Blue Bell: **BOB DAVENPORT**

WEDNESDAY

ABERDEEN Cowdrey Hall: **BOYS OF THE LOUGH**
BEESTON Three Horseshoes: **CHRIS FOSTER**
DUDLEY Robin Hood: **MAGIC LANTERN**
EDINBURGH 23 George Sq.: **ALAN BLOCK & GEORGE WILSON**
IRVINE Eglinton Arms: **LESLEY HALE**
LONDON KENSINGTON Imperial College: **NORTH CIRCULAR ACCIDENTAL BAND**
LONDON UXBRIDGE Load of Hay: **KEVIN STENSON**
LONDON WEST END Adams Arms: **ROYSTON WOOD**
SKEWAN British Legion Club: **ETCHINGHAM STEAM BAND/SONGWAINERS**
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Rod Stewart—Twisting the Night Away
Steve Stills—Love the One Your're With
Yes—And You and I
Buffalo Springfield—For What its Worth
Stones—Time is on My Side
Led Zeppelin—Over the Hills
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GIG GUIDE

JAZZ

THURSDAY

BARNET Queen's Arms: **STEVE LANE'S SOUTHERN STOMPERS**
BETHNAL GREEN Rochelle School: **MIKE COLLINS REHEARSAL BIG BAND**
CHARLTON White Horse: **ROSEMARY SMITH TRIO**
CHELSEA Pizza Express: **BELLE GONZALEZ**
COVENT GAREN 7 Dials Club: **BUDDY TATE/BRIAN LEMON TRIO.**
DEPTFORD Mechnics Arms: **BOB BARTER5/ALAN JACKSON**
GLASGOW Partick Burgh Hall: **SOS — SURMAN, OSBORNE, SKIDMORE**
GLOUCESTER ROAD Stanhope: **MEL HENRY 6**
HAMMERSMITH Harlequin: **PETER THORNTON'S NEW TIGET RAGAMUFFINS**
ISLINGTON King's Head: **STEVE PHEASANT QUINTET**
LONDON W.1. Central London Poly: **CHAMBER POT/EDDIE PREVOST**
LONDON W.1. Hoop and Grapes: **TONY STRINGFELLOW BAND**
LONDON W.1. Duke of Clarence: **YELLOW DOG JAZZ BAND**
MERTON Ye Olde Leather Bottle: **TONY LEE TRIO**
PUTNEY Half Moon: **MIKE DANIELS BIG BAND**
RICHMOND Madingley Club: **PETE DYER**
STOCKWELL The Plough: **DAVE CLIFF, RAY MANDERSON QUARTET**
THORNTON HEATH Lord Napier: **TERRY WILSON JAZZ BAND**

FRIDAY

BECKENHAM Three Tuns: **WEST END STOMPERS**
COVENT GARDEN Artists Meeting Place: **RICHARD LEIGH ALLSTARS**
CHELSEA Pizza Express: The Gallery: **RON WEATHERBURN**
CROYDON The Gun: **WEST LINDON LINEUP**
DRURY LANE White Hart: **NEW IBERIA STOMPERS**
EARLS COURT Troubadour Coffee House: **ERIC LISTER'S BLUE JAZZ**
GLOUCESTER ROAD Stanhope: **STRANGE/PEERLESS SWINGTET**
GREENWHICH Mitre: **NEVILLE DICKIE**
GREENWICH Mechanica Arms: **BOB BARTER/ALAN JACKSON**
HARROW-ON-THE-HILL Kings Head: **DOUG MURRAY SEXTET**
HAYES Brook House: **MOLES DIXIELAND JAZZ BAND**
LONDON N.W.3 Club Calabash: **RAM AND THE RAMALITES**
LONDON N.W.3. Martha's Wine Bar: **POWDER MILL**
LONDON W.C.1. New Merlin's Cave: **JOHN PICARD BAND**
LONDON W.C.1. Architects Association: **BARBARA THOMSPSON**
THORNTON HEATH Lord Napier: **BILL BRUNSKILL JAZZ MEN**

SATURDAY

CHELSEA Trafalgar: **THE WEST LONDON LINEUP**
CHELSEA Pizza Express, The Gallery: **THE NOVELTY JAZZ FOUR**
DRURY LANE White Hart: **GOTHIC JAZZ BAND**
GLOUCSTER ROAD Stanhope: **PETER THORNTON'S NEW TIGER RAGAMUFFINS**
LONDON E.5. Ship Aground: **GRAHAM HUMPHREYS JAZZ BAND**
LONDON N.W.3. Club Calabasn: **RAM AND THE RAMALITES**
LONDON S.E.1. West Square Workshop: **AMM**
LONDON S.E.14 Kentish Drovers: **JOHNNY BURCH 3**
LONDON W.1. Hoop and Grapes: **TONY STRINGFELLOW BAND**
OXFORD STREET 100 Club: **JAN WHEELER/RD MASON JAZZBAND**
THORNTON HEATH Lord Napier: **MACDUNCAN'S BAND**

SUNDAY LUNCHTIME.

EARLS COURT Wolsey's wine Bar: **KEN McCARTHY QUINTET**
GLOUCESTER ROAD Stanhope: **MIKE COLLINS BIG BAND**
GREENWICH Greenwich Theatre: **JAN BIRD QUINTET**
GREENWHICH Mitre: **NICHOLLS HOT SHOTS**
PUTNEY Flanagan's: **KATZENJAMMER**
PUTNEY Half Moon: **JOHN GREEN'S SNAP SYNCOPATERS**
ST. ALBANS The Goat: **BOURBON STREET PARADERS**
THORNTON HEATH Lord Napier: **BILL BRUNSKILL JAZZ BAND**
TWICKENHAM Turks Head: **THE SUNDAY BAND**

SUNDAY EVENING

CODICOTE Bell Inn: **JIMMY SKIDMORE plus GUESTS**
CROYDON The Gun: **MAJOR SURGERY**
DEPTFORD Mechanics Arms: **BOB BARTER/ALAN JACKSON**
DURHAM Redhills Hotel: **ALEX WELSH BAND**
FREENWICH Mitre: **LAUGHING GRAVY ORCHESTRA**
HARROW Headstone: **MOLES DIXIELAND JAZZ BAND**
HIGHGATE Gatehouse: **CROUCH END ALLSTARS**
ISLINGTON Pied Bull: **BARBARA THOMSON'S PARAPHERNALIA**
KENSINGTON The Kensington: **PAZ**
LONDON S.E.13 Rose of Lee: **ELITE SYNCOPATERS**
LONDON E.7 Chestnu Tree Jzz Club: **RONNIE SCOTT TRIO**
LONDON W.1. Holyrood: **TERRY SEYMOUR BIG BAND**
LONDON W.C.1. Pindar of Wakefield: **DAVE JAMES BIG BAND**
LONDON W.C.1. Bedford Corner Hotel: **MIKE COLLINS BIG BAND**
MERTON Ye Olde Leather Bottle: **PETER COE BIG SWING BAND**
TWICKENHAM Madingley Club: **MIKE PETERS**
WANDSWORTH The Fountain: **BANDANA**

MONDAY

DRURY LANE White Hart: **DOUG LANDAU''S HARLEQUIN STOMPRES**
EARLS COURT Wolsey's Wine Bar: **DAVE GELLY!JEFF SCOTT QUINTET**
ELTHAM Dutch House: **CHRIS WATFORD TRIO**
FULHAM Golden Lion: **BOB KERR'S WHOOPE BAND**
ILFORD Cauliflower: **EASTSIDE STOMPERS**
LONDON N.W.3. Martha's Wine Bar: **POWDER MILL**
LONDON S.E.16 Ship York: **TED SIMMONS TRIO**
LONDON W.1. Pizza Express: **LENNIE FELIX**
LONDON W.1. Hoop and Grapes: **SUSANNAH McCORCKLE AND KEITH INGHAM**
LONDONW W.C.2. Pindar of Wakefield: **PAZ KING GOODIE BAND**
MANCHESTER The University: **CHRIS WILLIAMS BIG BAND**
MERTON Ye Olde Leather Bottle: **TONY LEE TRIO**
THORNTON HEATH Lord Napier: **PETER TAYLOR QUINTET**

TUESDAY

BECKENHAM Three Tuns: **SQUIRREL**
BRENTFORD Bricklayers Arms: **JOHN KEEN**
CHELSEA Pizza Express: **SIR LAWERENCE**
DRURY LANE White Hart: **SIMON MOZER BEBOP BAND**
FULHAM Kings Head: **DICK SUDHALTER'S JAZZ WITHOUT TEARS**
INSTOW Lobster Pot: **MONTY SUNSHINE BAND**
LONDON N.W.1. Unity Theartre: **EVAN PARKER/PAUL LYTTON**
LONDON S.W.1. Clarence: **YELLOW DOG JAZZBAND**
LONDON W.1. Pizza Express: **SUSANNAH McCORCKLE AND KEITH INGHAM**
LONDON W.1. Blackhorse: **'JOY' JIM DVORAK**
LONDON W.C.1. pindar of Wakefield: **KEITH NICHOLS**
MORTLAKE Jolly Gardners: **FRED RICKSHAW'S HOT GOOLIES**
WANDSWORTH Kings Arms: **JAZZ JUNCTION**
WANDSWORTH The Ship Inn: **COLIN TOZER BOUSE BAND**

WEDNESDAY

BLETCHWORTH Red Lion: **DIRTY HAT BAND**
CROYDON The Gun: **SYNDROME**
GLOUCESTER ROAD Stanhope: **MAIDEN VOYAGE**
GROVE PARK Chinbrook Hotel: **RON RUSSELL JAZZ BAND**
HARROW SOUTH Half Moon: **MOONSHINE 6**
LONDON W.1. Wolsey's Wine Bar: **DAVE GELLY/JEFF SCOTT QUINTET**
LONDON W.C.1. Pindar of Wakefield: **JEFFERSON CITY JAZZ BAND**
OXFORD STREET The Phoenix: **CHRIS FRANCIS**
PUTNEY Flanagan's: **NEW ERA JAZZ BAND**
PUTNEY Half Moon: **BOB KERR'S WHOOPEE BAND**
PUTNEY Derby Arms: **DAVE RUSKIN 3**
SOUTHALL White Hart: **RIVERSIDE 5**
SOUTHEND Youth Centre: **HOWARD RILEY TRIO**
THORNTON HEATH Lord Napier: **BLACKBOTTOM STOMPERS**
WANDSWORTH Ship Inn: **JAZZ JUMCTION.**

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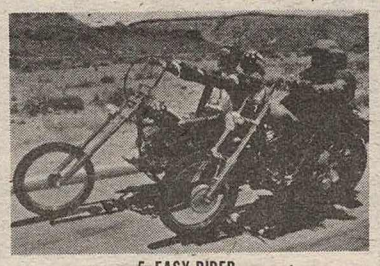

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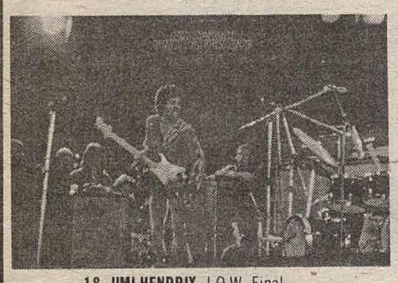

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I shall fear no evil. Cause I am
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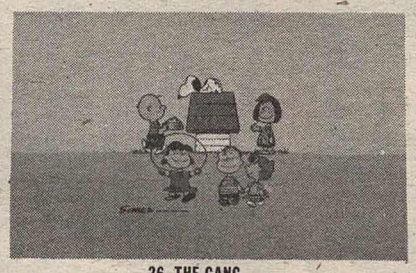

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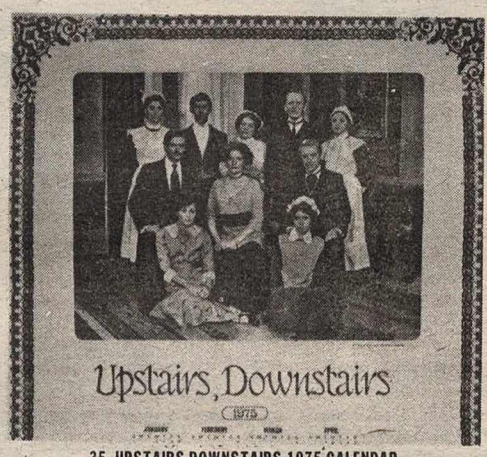

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58. STATUS QUO

59. CRESTA

62. GENESIS

63. BAD COMPANY

64. POTTY

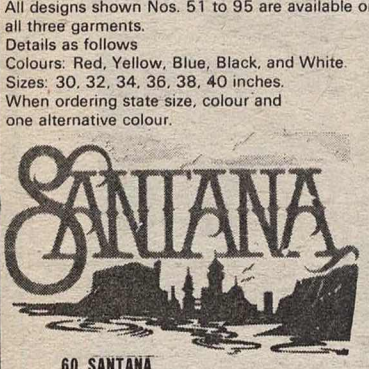
65. SQUIRREL

66. GUINNESS

67. TALL DARK

68. MUHAMMAD ALI

69. COCKNEY REBEL

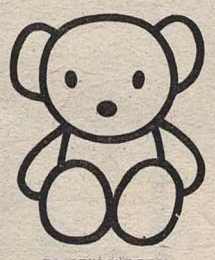


60. SANTANA

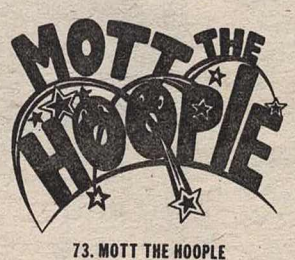
61. QUEEN

70. TRUCKIN'

71. ROXY MUSIC



7?. STUDENT BAR



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74. STATUS QUO

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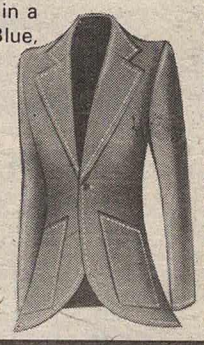

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24" to 46" WAIST

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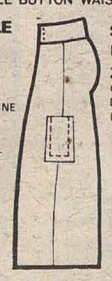
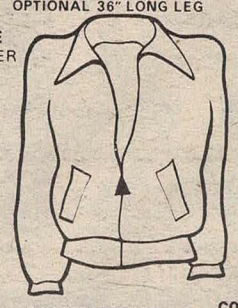


STYLE BOMBER 240 CORD DENIM DONIGAL



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DONIGAL TWEED BAGGIES IN STYLES **241 & 242**

ALSO BOMBERS STYLE **240**

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STYLE & PRICES

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CORD	5.45
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DENIM	5.65
CANVAS	5.50
DONIGAL	6.75

SIZES

BAGGIES
26" - 36" GUYS
8 - 18 CHICKS

BOMBERS
32" - 42" CHEST
32" - 38" BUST

BOMBER PRICES

CORD	4.60
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DONIGAL	4.90

PLEASE STATE: SIZE, STYLE, COLOUR, ALTERNATIVE CHOICE

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in sizes 26-36. Chicks state hip size.

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Sizes: 34-42. Also similar single breast fur lined used, and patched denim coat.

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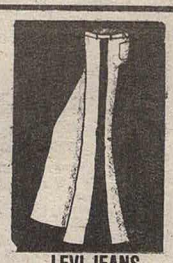
Sizes: 34-40



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VELVET	5.50
CANVAS	4.50
SATIN	3.60

Chest 32 in.-42 in. Bust 32 in.-38 in. (For colours see below)

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CANVAS	4.50

Back yoke, side pockets, 36 in. inside leg. Ace finish. Waist 26 in.-36 in. (girls state hip size)

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High quality satin and strong finish.

Chest 32 in. 42 in
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COLOURS AVAILABLE:
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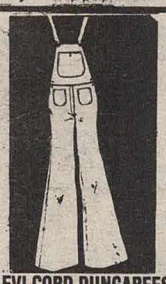

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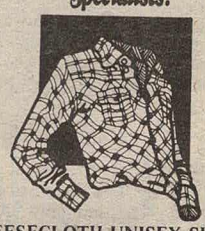

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2 pockets, two button cuff, checked, striped or plain. Full colour range. State 1st and 2nd choice. *Size 32"-40"*

£2.45 p&p 15p

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Side pockets, long inside leg.

Waist sizes: Chicks 10-16 Guys 28"-34"

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Superb 14 oz. cloth
French cut, 28" flair
36" inside leg.
Waist size: Chicks 8-16 Guys 26"-34"
£4.75
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IMPORTS

FRED DELLAR

REMEMBER DYLAN'S road manager during "Don't Look Back"? Well, to tell the truth, neither do I, but it seems he was a guy named **Bob Neuwirth** who originally staked his claim to fame as a country folk artist.

Nowadays he's the star of an album merely titled "Bob Neuwirth" (Asylum), which has one of the biggest lists of back-up people I've seen for some considerable time. Take your pick from Skunk Baxter, Plas Johnson, Dusty Springfield, Booker T., Danny Weiss, Cass Elliott, Ian Matthews, Geoff Muldaur, Clydie King, Don Everly, Donnie Fritts, Chris Hillman, Mike Utley, Kris Kristofferson, Richie Furay, Priscilla Coolidge, Cliff Saloman, Richard Greene and Blue Mitchell — plus a few more I haven't space to mention. No wonder they'd only enough money left to shoot the cover shots with a Polaroid.

Paul Williams has two newies out right now, both on A&M. The main one is a solo affair called "A Little Bit Of Love", conducted, arranged and produced by Kenny Ascher. The other album is Williams' second soundtrack of the year — he's already appeared on "Cinderella Liberty" — and this one's titled "Phantom Of Paradise". Williams himself produced and arranged the whole affair and is credited with most of the vocals along with some highly fictitious-sounding groups like the Juicy Fruits, Beach Bums and The Undead (leader — Harold Oblong).

Hello People, whom I haven't heard of since back in '68 when they had an album issued by Philips, still seem to be in business. And they've got a new ABC-Dunhill album to prove the point. Called "The Handsome Devils", it's produced by Todd Rundgren, which can't be all bad.

If you haven't heard about Zydeco before, I'll reiterate that it's a form of Cajun music, Delta blues and rock, and its leading exponent is Louisiana born accordionist **Clifton Chenier.** On his latest album "Outwest" (Arhoolie) Chenier, along with his washboard playing brother Cleveland, gets a little help from such notables as Elvin Bishop and Steve Miller as they good-time their way through a number of items that include "The Hucklebuck", the Joe Liggins' R.&B. hit covered and taken into the U.S. top ten in 1945 by the Delta Rhythm Boys.

Lastly, there are quite a few copies around of **Rotary Connection's** 1968 "Peace At Last" (Cadet) set. If you've just been turned on to Minnie Riperton, you'll find this one worthwhile.

Also around . . . a newie from **Loggins and Messina,** called "Mother Lode" (Columbia) . . . a blues set from **Sonny Terry** titled "Robbin' The Grave" (Blue Labor) . . . **Casey Kelly's** "For Sale" (Elektra) another album with a formidable back-up cast . . and **American Tears'** "Branded Bad" (Columbia).

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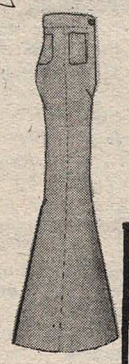
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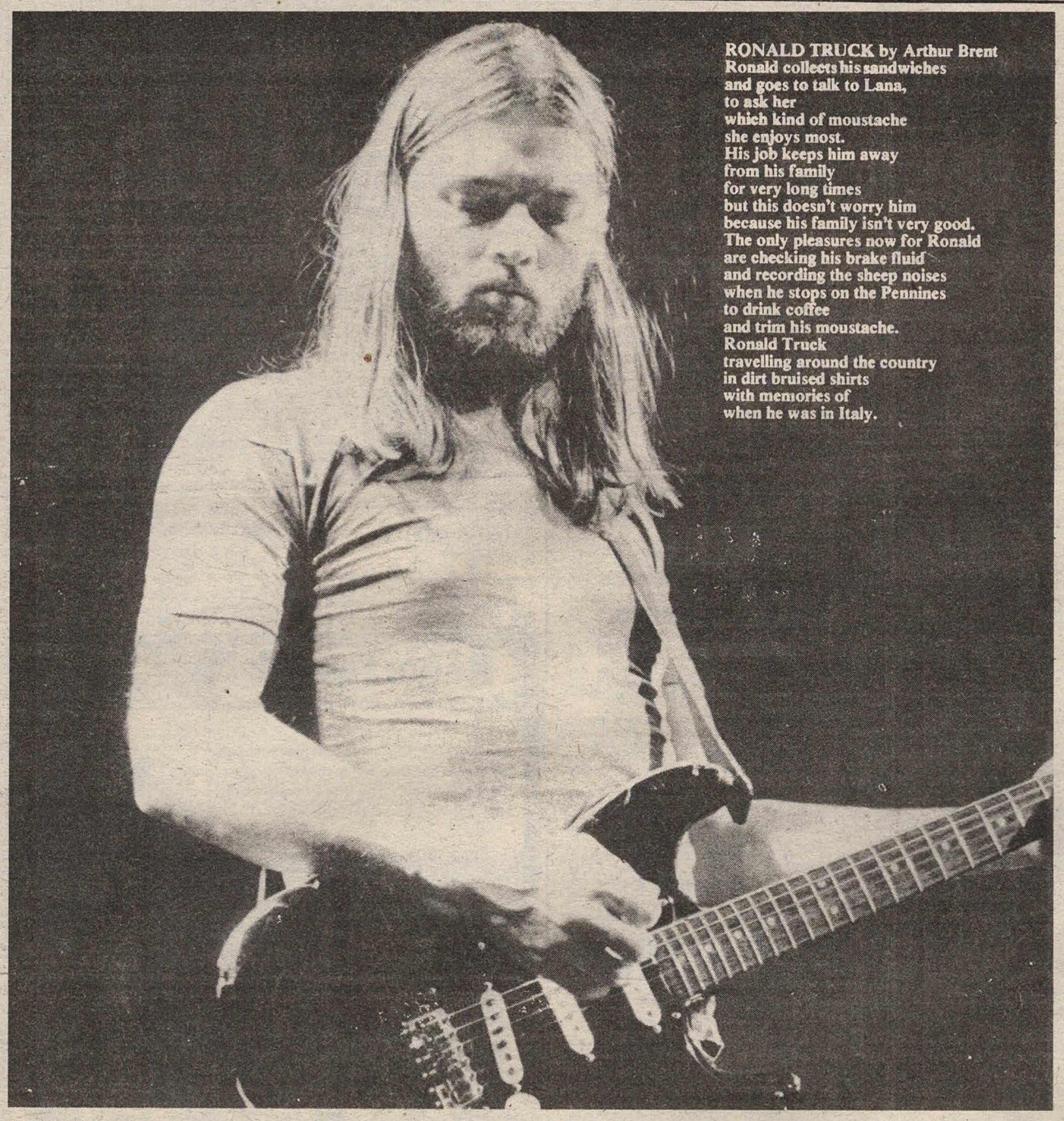

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from his family
for very long times
but this doesn't worry him
because his family isn't very good.
The only pleasures now for Ronald
are checking his brake fluid
and recording the sheep noises
when he stops on the Pennines
to drink coffee
and trim his moustache.
Ronald Truck
travelling around the country
in dirt bruised shirts
with memories of
when he was in Italy.

Careful with that axe, Ennemmee

I'M GLAD ol' Erskine and Kent enjoyed the Pink Floyd as much as I did. They seem to typify the mentality that gets more kicks out of being bored and unimpressed than having a good time . . . after all, it presents an opportunity for another exhibition of vitriolic penmanship.

I was at the Sunday concert, and can't imagine that things were so much worse on Thursday (could I have been at the same show?) that the NME didn't have one single word of commendation.

I know that they take it as read that all Floyd followers are mindless yobs, but what many of us value Floyd for is their dedication to pure music, the transcendance of "personality" and disdain for the histrionics of audience rapport which Erskine and Kent, bless their diehard traditionalist hearts, hold so dear. (Why *not* a remote-control rock concert, after all?).

The suspicion mounts that the only thing that's "limited" is the consciousness of E & K: while they rap on pedantically about Soft Machine chord structures, the Floyd are sailing into the beyond, unheard. — **FRIEDRICH NIETZCHE, Surrey.**

THANK YOU, Nick Kent, for having the guts to write a really honest article on Pink Floyd. It's about time somebody gave them a kick in the ass.

Waters and Co. are just plain lazy and seem to think (or know) that they can appear on stage from time to time, make obligatory Floyd noises and send the audience home ecstatic.

Surely the discerning music lover will not stand for this; or are there ever any present at Floyd gigs nowadays? — **BOB, Gt. Yarmouth, Norfolk.**

I HAVE never written to a music paper before, but after reading Nick Kent's review of the Floyd gig . . . . what is he talking about? Come on, own up. Was this just the chance he was waiting for to slag another group off?

Well, he picked the wrong one this time, 'cause the Floyd can do no wrong. If he can understand that, I am one of the thousands who have stuck with the Floyd ever since they started and will stick by them no matter what.

I could write a great deal more, but I'm almost shaking with temper. I hope that N.K. and P. Erskine don't do any more pathetic write-ups like that again.

RALPH (Understanding Floyd freak), Glamorgan.

● Nicky the K and Pete the Ersk decline to comment, gentlemen, stating that they stand by the case presented in last week's feature and have nothing more to add to it at this time. Personally, I'd be interested to see some specific defences of the Fluid from the Deadly Duo's criticisms, instead of the straight forward contradictions presented herein by Ralph and Herr Nietzche — CSM

I HAVE been a devoted reader of yours for many years now, and I was glad that the B. C. Rollers' manager had a go at you last week. You deserve it! Fancy wasting a whole page on such an undoubtedly poxy band.

Instead of wasting your money interviewing egotistic "musicians" (note inverted commas), why don't you splash out on, say . . .DYLAN? If you have no one with enough guts to interview him and maybe get ripped to pieces with words, admit it in print. Even our beloved CSM would dissolve into a vile mass of pulp on coming face to face with Bob.

CSM and NME . . .I Challenge Thee. — **ANON, Luton, Beds.**

● You've got it wrong, Anon. In actual fact, Bob's scared to face us. — CSM.

FIRST-RATE reporters/critics of the Rock Scene though you undoubtedly are (and thanks to Ian MacDonald for his excellent "Lookin' Backs"), I think a reply is demanded from your legion on the questions raised by the equally astute Richard Williams in his "defensive" article on Motown (*Let It Rock*, November issue) . . .? — **DAVE LEWIS, Swansea.**

● The answer will appear in "Let It Rock" — where it belongs. — CSM.

DEAR STEVIE, Black Oak Arkansas are a Southern band who are not signed to Capricorn. Are Lynyrd Skynyrd bigger in the South than B.O.A., who this year played to 1,200,000? Possibly not.

The Allmans *do* work in the South. I saw them in Charlotte, North Carolina, in the summer. It's interesting to hear that Lynyrd Skynyrd prelude their set with "Dixie" — B.O.A. actually *play* it, and have been draping their stage with a Confederate flag for quite a few years now.

Seems like nothing's new in rock and roll either! — **RICHARD OGDEN, London, W9.**

● Mr. Ogden is currently employed as Black Oak Arkansas' publicist. — CSM.

NME's REMARKS about Tangerine Dream's fairly straightforward technical innovations prompt me to point out that techniques for stimulating massive responses in any order of age-group, sex or even musical tastes are quite well known to us here.

It is a matter of fact that we could, using purely scientific "know-how" launch a pop group and create by means of the technique known as Phased Sensory Stimulation and Effect (or PSSE) a total smash hit, all with electronic aides operated from a single 240v three pin 5 amp socket!

No doubt my colleagues will laugh at me for having written to NME (presumably because they will have written you off as disinterested in pure science), but the fact remains that as pop moves into a new era of technological innovation, we poor old boffins will find more and more that future stars may well need a PhD or MSc as well as tight pants and a pretty face.

Even more interesting to me, is the need to point out that the video-synthesiser is not a "new" invention at all, and that Tangerine Dream, like other groups, are only just touching the fringe of a very esoteric science indeed.

I am sometimes heard to describe "acoustic pop" as a cultural dinosaur clumping heavily across the desert of culture, vast in bulk and small in brain. It simply isn't clever enough to know when it's extinct, that's all. Here's to the electronic era. Wish Tangerine Dream a lot of luck. — **NIGEL C. BANKFORD, Deputy Director, London Psychophysical Research Unit, London E1.**

EVERY WEEK your record reviews manage to incense me more than the week before. This week I am driven to putting my anger on paper by Mick Farren's review of "Chess Golden Decade, Vol. 6".

Now why oh why do you persist in getting your staff to review material which (a) you know they have no knowledge of whatsoever, and (b) you know they will not like anyway? I realise this causes controversy (which is the maxim of any rag) but it is such cheap journalism not warranted in a paper that was ONCE worth buying.

Anyone worth his salt, Mr. Farren, accepts the "Chess Golden Decade" series for what it is, viz a worthy and extremely worthwhile history of one of the great R & B labels. The tracks may be obscure to you but to many people (those at whom the albums are aimed, for instance) they are known, appreciated and often loved. (Ask Charlie Gillett who often writes for NME!)

You show your ignorance particularly in the case of Al Downing who, far from being back in the auto factory, is currently recording for the Janus label and had a single released here only a few weeks ago.

No doubt to spice the review you added that final paragraph which showed by its insulting nature your true mental level. I should like you to note that this series of albums tends to hasten my friends round rather than send them away. Vol. 6 is no exception. In addition, I drink draught Guinness, not pale ale, and prefer to swap jokes to matrix numbers.— **DAVID L. CALE, London, W1.**

WHY THE hell do you keep giving that prejudiced bastard Kent the job of reviewing Santana albums? It's obvious he's got the review written before he listens to the LPs. why the hell do you do it?

It only angers such readers as me and deals a blow to the credibility count the NME have been notching up by recent good reviews such as those on Queen and The Rolling Stones' latest *tours de force*.

I suggest you allocate the job of reviews to neutral, unbiased journalists capable of giving reviews uninfluenced by their own personal prejudices. — **SIMON CLARK, Knaresboro.**

EDITED THIS WEEK BY CHARLES SHAAR MURRAY

● Herewith Reviewfuhrer Bob Woffinden: we try to find room for as many diverse opinions as possible. Though Mick Farren happened to look at the album in the opposite way to Mr. Cale (and think about it for a minute, there's no reason why his viewpoint should be any less valid than yours' even if he hadn't kept up with Al Downing's recent history), it was possibly a more stimulating attitude to take (it stimulated you to write the letter) than merely eulogising the series one by one — which we could have done, as we have a healthy respect for the diligent research and industry of Nigel Grainge.

Vols. IV & V after all, received favourable reviews in these pages (Vols. I-III were released during our printers' strike last year). Vol. VII will certainly be reviewed by someone else.

And of course we occasionally make mistakes — such as letting Nick Kent get his talons into too many Santana albums. Roy Carr is at present working on a Lookin' Back, which we hope will ameliorate matters. — B.W.

THE 'BLACK' BOX

I HAVE seen so much criticism of Barry White in your musical paper and other "white" musical papers that I could no longer restrain myself from putting pen to paper in order to stand up in defence of one of the best producers, arrangers, songwriters, and creative men around today.

In your issue dated November 16, you say that on Barry White's LP "Can't Get Enough", there's nothing apart from the title track that really stands out; this is not so at all. "Can't Get Enough" is a typical Barry White album — one doesn't expect to find James Brown or Kool and the Gang style tracks on the album.

The problem with most "white" critics (and by the way, I'm also white) of today is that they generally don't even care at all about soul music. Before they even review an album or concert by a soul artist, one can be almost sure that it's going to contain criticism. It is no wonder that we have to have our own magazines such as "Black Magic". Unless you actually have a writer who honestly likes and is into soul music, I suggest you leave soul completely out of your magazine.

I'm afraid soul is under-rated and people don't realise just how deep it is. No white singer can put as much feeling into a song as a black singer, who brings the words out from deep down in his *soul* — that's the difference. — N. HEAD, Westgate-on-Sea, Kent.

● The reason why most "white" (to adopt your own inexplicable use of inverted commas) critics can't stand Barry "White" is that his music seems to have more in common with mediocre "white" MOR music than it does with soul. Are you seriously claiming that "white" singers are, because of their race, automatically unable to sing with feeling? Would you say, for example, that Shirley Bassey sings more soulfully than Bob Dylan, or Johnny Mathis more soulfully than Paul Rodgers?

Barry "White" is a best-selling "black" artist, but assuming that all "black" artists perform soul music is a blatant example of racial stereotyping. — CSM.

N.W. BOCKS

THE STORY SO FAR: YGOR (a demented hunchback with a stammer, severe acne, bad breath and a face like a rhino's armpit) is trapped underneath several tons of disposable synthesisers at the bottom of ENO's back garden.

ENO, meanwhile, is hiding in Humphrey Bogart's closet, having just recovered from a minor contretemps with a sultry Rumanian shepherdess (played by Agatha Christie).

After this close Bacall, he choked on several tons of old Marx Brothers movies and was taken to hospital, where he is now reading this Next Week Box. Shortly afterwards, the Crossword Puzzle fell from a great height and is currently undergoing a clue transplant performed by a team of surgeons under the direction of ANN-MARGRET (played by DUSTIN HOFFMAN in a pair of camel-hair underpants).

We interrupt this Next Week Box to bring you a report of what we (this is, us) have in the paper next week for you (that is, you). We have a report on the U.S. activities of HARI GEORGESON (played by GEORGE HARRISON), a startling interview by GERONIMO CLARKE (played by PETER CUSHING) with BIG CHIEF THUNDER-ON-THE-TOM-TOMS (played by KEEF HARTLEY), plus a real murder-in-the-cathedral job on THE PRETTY THINGS (played by ear), not to mention an amusing little interlude in which ENO and CHRIS SALEWICZ spend a merry half-hour trying to spell each others' names.

And now back to the Next Week Box.

Thank you. This week I'd like to talk about spanking. Actually, I don't particularly want to talk about it, because there's an old adage that people who talk about things don't do them. And I do do it. Quite a lot, in fact. It needs to be done with vim and vigour, but also with style, taste, erudition, humour and compassion. The modern-day spanker refuses to die, despite the calumny and derision with which his activities are currently regarded. Hath not a spanker hands, an' all that? I mean, of course he has hands. Has to have hands, if you know what I mean. Stands to reason, dunnit? Spankers

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EDITOR: NICK LOGAN

Assistant Editor: Ian MacDonald
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Features Editor: Tony Tyler
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Special Projects Editor: Roy Carr
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Staff:
Julie Webb
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Nick Kent
Steve Clarke
Pete Erskine
Chris Salewicz
Charlie Gillett
Brian Case

Photography:
Robert Ellis
Pennie Smith
Joe Stevens

Research:
Fiona Foulger

Contributors:
Lisa Robinson
Andrew Tyler
Andrew Weiner
Roger St. Pierre
Steve Turner
Eric Winter
Neil Spencer
Henderson Dalrymple
Fred Dellar
Mick Farren

Advertisement Director:
PERCY DICKINS

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TEAZERS

A WEEKLY COMPILATION

NO STOPPING "Tubular Bells", but **M. Goldfield's** "Hergest Ridge" follow-up dips out of Top 30 after 12 week stay in chart . . . Due to calls of Teheran Film Festival, actor **Peter Sellers** pulls out of projected guest appearance on **Steeleye's** Rainbow gig tomorrow (Thursday) . . . **Paul McCartney** commissioned to write advertising jingle for McDonald's hamburger chain; don't laugh, it could earn him up to half-a-million dollars . . .

In US, **Gryphon** getting good receptions on **Yes** tour; and woodwindist **Richard Harvey** has to be the most proficient player currently on the circuits . . . **Jimmy Cliff** gigged at Carnegie Hall this past weekend to a reverent audience of mostly-white faces who probably heard about reggae through "The Harder They Come" or **Paul Simon** or **Led Zeppelin** etc.; in the audience: **Bette Midler, Paul Simon** and **John Lennon** . . . Where the hell are you, **Jimmy Page?** . .

Average White Band back on the road in America (they played second to **Wishbone Ash** last week at New York's Academy of Music), sounding good and looking cool; new drummer — replacing the late **Robbie McIntosh — Steve Ferrone** . . . Same town, same nite, at the Apollo: **Spinners** (classy), **Main Ingredient** (terrible) and a new chick group from Philly called **Sister Sledge,** who were *just unbelievable* . . . Extracts from PR man **Bill Harry's** new novel "Roadie" (the adventures of one of the breed in both UK and the US), currently being serialised in the titillating *Alpha* magazine . .

Will **Paul McCartney** soon launch own record label? . . . **Lindisfarne** guitarist **Charlie Harcourt** currently helping out with worthy youth projects, rock musical-wise . . . Nine British LPs in this week's US Top Twenty . . **Chris Stainton's Tundra** she is no more; now it's **Glen Turner's Tundra** . . .

Which prominent drummer tried for a gig with **Rick Wakeman** on the grounds that "Rick's the only bloke who really understands *money*"? . . . **Tiny Tim,** speaking in New York of **Miss Vicky:** "The dear sweet darling's left me for the second time but I'm hoping and praying that the Lord will send her back to me once more" . . . Watch out for **Television** (the group, you fools) . . .

John Cale supplying soundtrack for new chicks-behind-bars movie "Caged Heat" . . . Movie actor **George Segal** picks banjo on next **Ray Manzarek** LP . . "David Live" album goes gold in US for **Bowie** . . . "Whack! Whack! Ouch!" mooted as title of new album by **The Spanking Colonel;** other cuts: "You Can't Sit Down", "Rock Bottom", "Rally Round the Fladge Boys". "Genius Is Cane". session men included **Sugar Cane Harris** plus **Spanky and Our Gang** and the LP will be premiered on "Easybeat" . . . All this rubbish courtesy **The Phantom Spanking Sub-editor.**

Fond farewells to NME's **James Johnson,** tall, lean, lanky, and laid-back (his chief conversation-stopper is "For what it's worth"), who has wisely got out of this doghouse before it's too late; our congratulations to the London *Evening Standard,* who grabbed 'im; **James** made history as the only NME reporter to be invited back to interview **ELP** . . .

With US groups using any flimsy excuse to cancel out of British tours, good to see **Fanny** inviting back an ex-member to fulfil obligations . . . US group **The Dictators,** who sing a lot about vomit and leather, have new CBS elpee out called "The Dictators Go Girl Crazy" — in the US, of course . . . **Guy Pellaert** holding New York exhibition of original "Rock Dream" paintings, plus one or two which didn't make the book.

Donovan's next album, with backing vocals by **Buffy Sainte-Marie,** called "7-Tease" . . . Upcoming albums by **Charlie Rich** ("Silver Fox") and **Kris Kristofferson** and **Rita Coolidge** ("Breakaway") . . . Comeback planned by 50's rock 'n' roller **Terry Dene** — with club appearances, half-hour radio show and Decca album succintly titled "I Thought **Terry Dene** Was Dead" . . .

According to *Daily Mirror,* **Cliff Richard** claims his slipped disc cured by God . . . **Chairman Of The Board** had piano stolen from Hammersmith Palais on Sunday — so how does anyone rip off a piano? . . . **Peter Arneson,** former keyboards player with **Rubettes,** off to America to join **Dana Gillespie's** band . . . **Nick Lenny-Smith** replaces **Paul Gerrett** as **Wally** Keyboards man . .

Now man 'n' wife: **Todd Rundgren** and his celebrated ladyfriend **Bebe** (subject of recent *Playboy* photy spread) . . . Revived by **Carpenters** for next single: **Marvellettes'** old "Please Mr. Postman" toon covered by **Beatles** (you remember the **Beatles**) on their first elpee . . . Produced by **Phil Spector** and co-written with **Nino Tempo** and **April Stevens, Cher's** next single "A Woman's Story" . . .

Not faring too well here, but **Jethro's** "War Child" already Gold in the US . . . "As I Come Of Age": title of next **Steve Stills** album . . . **Stevie Winwood** recuperating from ulcer causing cancellation of final six gigs on **Traffic** US tour.

In Macon, Georgia, local authorities planning to name bridge after **Otis Redding** . . . Reports that Radio One has declined to include spiffing new **Faces** single on their playlist. What??? Can this be true? . . . **Steve Harley** booked into Air Studios from Sunday for three weeks labour on new album.

Erratum Dept.: On NME Virgin Crisis Tour it's **Rick Dodd** playing sax with **Kevin Coyne Band** and not, as our errant reviewer stated, **Lyn Dobson** . . . **Stevie Wonder** one-nighter at Madison Square Gardens next week; it's a benefit for the underprivileged and the aged . . . **Elton John** using New York as base for current section of US tour — his not-inconsiderable entourage is divided up between two chic Big Apple hostelries . . .

Roxy's Phil Manzanera in studio in December; got his own album to do, etc. . . . In States, **Bowie's** "Changes" being re-released for third time . . . **Eno** featured on new **Genesis** elpee "The Lamb Lies Down To Slaughter" . . .

120,000 dollars worth of **Bowie, J. Denver** and **Jefferson Starship** cassettes and cartridges stolen from RCA warehouse in California . . . Is **Mick Jagger** less than ecstatic with sales of **Stones** album? . . . **Bryan Ferry** screen debut The Next Step? . . .

Barry White once roadie for soul singer Jackie Lee of "The Duck" fame — **Lee** now works under name **Jay Dee** and has **White** as his producer . . . Full frontal nudity, we hear, from **Roger Daltrey** in upcoming Liszt movie . . . **Roy Rogers** now recording for 20th Century; his debut single "Hoppy Gene And Me" b/w "Cowboy Heaven". Is **RR** really The Lone Groover in disguise? . . .

Snafu booked as support act on **Status Quo** tour starting this Sunday . . . The Beeb launching search for 'Mastermind of Pop' in new **Alan Freeman** Radio 1 series starting January 12; over 12,000 applicants from 5,000 youth clubs being whittled down by entrance exams . . . Expect British tour by **Sam and Dave** in February . . .

Pilot now four-piece with **Ian Bairnson** now their permanent lead guitarist . . . New-look **Be-Bop Deluxe** to gig as three-piece while **Bill Nelson** continues hunt for keyboards man . . . Impresario **Robert Paterson** not given up hope of bringing **Elvis Presley** to Britain; on upcoming U.S. visit he's having further talks with **The Colonel** . . .

Gold album for British sales of first **Roxy** album . . . "Cold Cuts" — title of **Paul** and **Linda McCartney's** Nashville album to be released after next **Wing's** set . . . **Steve Marriott** jamming with **Ronnie Lane** at two gigs last week; those in the know speaking very positively of **Small Faces** reunion gig . . .

First release on **Ringo Starr's** new label Ring O'Records will be an album of Moog music by **David Hentschel** scheduled for February . . . Currently getting new band together for early '75 tour, **Gordon Giltrap** has tutor book published in January titled "Learn Guitar The **Giltrap** Way" . . .

Eagerly-awaited new **Moby Grape** LP (a double) features material from their first ("Moby Grape"), their third ("69") and unreleased tapes from 1967 or thereabouts; title: "The Spirit of '67" . . . **Bonnie Bramlet** now with Capricorn Records . . . **Roger Daltrey** on the Gentlemen of the Music Press: "If I were one of those blokes I'd never walk down a dark alley — never know who's gonna hit ya"; scrappy little sod . . .

BENYON

"Take no notice of him, man. He's just a hanger on. . ."

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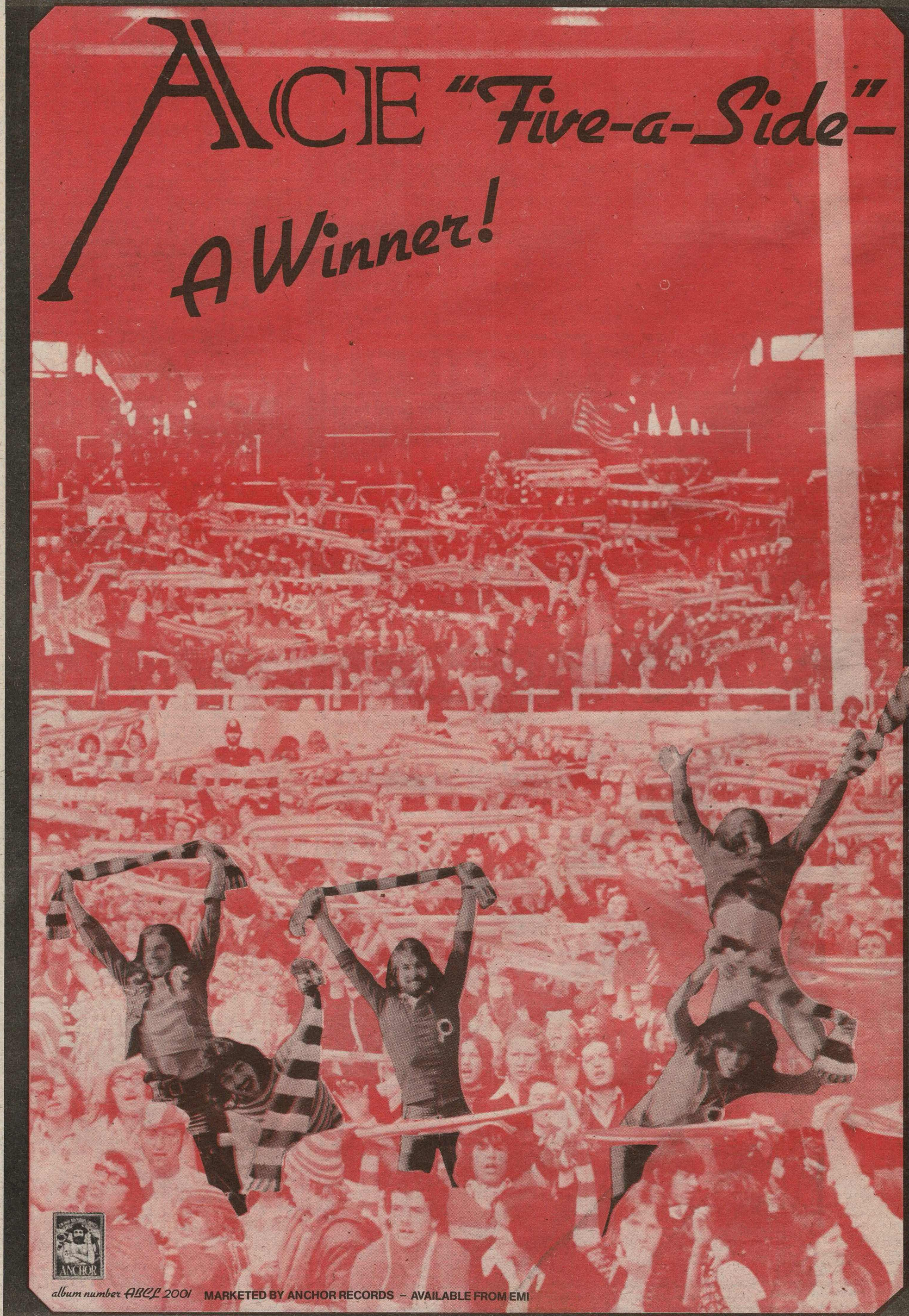

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